

# THE ETUDE.

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NO. 4.

## THE ETUDE.

PHILADELPHIA, PA., APRIL, 1886.

A Monthly Publication for Teachers and Students of the Piano-forte.

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## THE ART OF COMPOSING.

Nearly every work on the subject of composition is prefaced by the encouraging expression, "No one need to expect to acquire the art of composition by studying harmony. Composers are born, not made." To this expression we must take exception—reverting the observation of the ancients, "*Poeta nascitur non fit*"—and remark that by judicious training many an artist has been developed, whose powers would otherwise have remained in perpetual obscurity. The idea that genius is a gift of the gods originated altogether in those traditional times when regal authority, nobility, etc., were traced in the blood and descended from father to son; and its fallacy is proven now-a-days, beyond fear of contradiction. It is, indeed, a consoling and inspiring thought to the peasant of to-day, that he may rise, in dignity and in the respect of his fellows, far above the king of olden times, if he will but put forth the requisite energy. Very many people, however, with all this evidence are slow to recognize the potency of effort in accomplishing mental feats, though they readily acknowledge that practice only is requisite to attain the highest perfection in that class of operations termed "manual" or muscular. Of course, they say, you may by practice become a rope dancer, but you will utterly fail as an orator. Perhaps so, perhaps not. One success does not portend the other failure. It rather establishes the possibility of the other success. It must be considered that all exhibits, whether muscular or intellectual, are yet mental, since all direction and control proceeds from the brain.

Composition (*com* or *cum*, together, and *ponere*, to place), or placing together, is one of the most natural arts known to man; in fact, no man lives who is not literally a composer. The whole of life consists in the collection of material of some kind, and in a subsequent arrangement of this into various forms. Without material there could be no arrangement, and with material some arrangement is bound to follow. It is primarily requisite that there be not too much material and that what there is be thoroughly understood.

(1) What is our material in thought? All the objects and their attributes that we can become cognizant of through the medium of five senses, together with others that may abstractly be deduced from these by reason and comparison.

(2) What is our material in mathematics? The numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, from which, by combination and permutation, we in time learn to understand the most difficult and abstract problems of science.

(3) What is our material in language? In articulate speech forty sounds, in written speech twenty-six characters, which, by their combination, are made to express every thought.

(4) What is our material in music? Twelve tones, which, by their arrangement, produce the most wonderful and limitless variety, which we will now consider more in detail.

Choosing one of the fundamental tones within the range of the voice, say middle C, ascertain its pitch from some instrument and produce it with the voice. Your mind has now received a musical idea; make haste and transmit it at once to paper; as you write it, think it. Find the next tone above; sing the two tones in alternation, calling them "one," "two;" "do," "re;" "low," "high;" or anything you choose, only think and write them simultaneously.

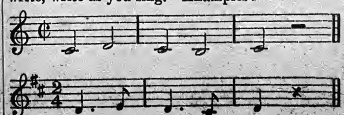
Now, without reference to an instrument, you may return to "one" again, and you have in your mind, "do, re, do." Add the tone below and then return to the tonic. You have now the complete musical phrase, "do, re, do, si, do." This is your first composition, or rather, model of a five tone phrase, made of the material of three tones. Presently this is enough. Practice awhile; now! Transpose this phrase mentally, thus: Sing C as one, and D as two; now call D one, and fixing this in your mind you can as naturally sing the same phrase from that standpoint. We say *naturally*; that means you could sing it correctly without knowing what you sing; but you must combine your wit and think, I have now sung D, E, D, C, D, and write it down as you sing. Do not look at the piano.

This is the first transposition diatonically.

You may proceed in the same way, transposing your tonic a whole step higher, till you have reached C in the octave. Whenever you get to the "top of your voice, drop an octave below. You may need the assistance of the piano to accomplish this, and we advise that you occasionally test your tonic with the piano, in writing, to see that you have not fallen from the key.

If you have done your work correctly, you will have written the succession 1, 2, 1, 7, 1, in the keys of C, D, E, F, G, A.

The next exercise would be to take the same phrase and embellish it, giving it the same rhythmical form and prefixing the proper signatures before each phrase. Try and invent something new for each transposition. Sing as you write, write as you sing. Examples:



etc. By the examples it will be seen that the tones (materials) learned may be affected in three ways: 1st. By assigning them different rhythmical values. 2d. By repetition. 3d. By changing their relative (given) position to each other. The writer may now consider himself a real composer, an embryonic genius in the first stage of development. Let him persevere and add another tone above, and at the same time one below, making the phrase 1, 2, 3, 2, 1, 7, 6, 7, 1. Let him not indulge in too many skips, but confine himself mostly to diatonic writing. Having elaborated this figure according to the preceding model, he has but one more, viz.: 1, 2, 3, 4, 3, 2, 1, 7, 6, 5, 6, 7, 1, and he has gained all the musical tones, and by thus making them revolve around the tonic for musical centre he will soon learn the individual characteristics of each, and have a mental consciousness of each. By now studying a little into musical form as exhibited in almost every church hymn, or as explained (though somewhat vaguely and laboriously in the text-books) and learning the important law of the quadrature or balancing of phrases, he will soon be enabled to construct an indefinite number of correct musical periods, which he should continue to do until melodies flow from his pen in profusion. This method, while it may be practiced similarly by the theoretic, is not once hinted at in their books. The practice recommended there is entirely automatic and mechanical. The books begin with the writing of intervals and scales and chords, and lastly four-part writing. All this may be useful to the composer, but it does not make the composer. It is like showing Paddy a pile of bricks and mortar and then saying Paddy a pile of him build a similar one. "Faith," says Paddy, "and yer honor mind if I tore down the old house and practiced a bit first?"

The mysteries of composition lie in composition. The art of composition lies in dissecting what has been composed and taking the material thus gained as models, first to imitate, then to elaborate, and finally to invent new forms. Invention is spontaneous thought suggested always by some other thought previously contemplated. A good illustration is found in color-blending. Take two distinct colors, combine them, and another distinct color is produced so different, that if we were not familiar with the science, the primary colors would never be suggested. So it is with thought and invention. That which passes for new is really a combination of the old, though the disguise by amalgamation may effectually conceal its origin. Herein lies the necessity for the composer to get at the root of the matter and discover the germs or elements underlying composition.

The great defect in teaching musical composition has been the same that is noticeable in much of our literary teaching. There has been too much of the "pouring in" process. The training has been altogether objective and not enough subjective. Musical ideas have been presented to the

eye alone or to the ear alone, and the relation between that which is written and that which is heard is never clearly understood. It is a notable step ahead, that taken by Mr. Howard in his admirable course on harmony, now running through the *ETUDE*, in impressing upon harmony students the necessity of learning to sing if they would compose. Why, it must be done! There is no other way. First sing, then "think" sing, and you have the art. Do not write what you cannot hear in your mind; if you do you are ahead of your business. Do not write from the piano, or you become a "harpischord knight." Learn tones independently. Take Schumann's advice about "listening to bells, cuckoos," etc., though you will be somewhat along in art before you can gain such a fine discrimination of absolute pitch, especially when your ear is pitched in confusion by the varieties of pitch you are wont to hear now-days. Every city has a different pitch, every tuner a different pitch pipe, every instrument maker and singer a different notion of pitch. This does not matter. As soon as your idea of the tonic and its related tones is once clear to the mind, and you have mastered the art of transposition and the chromatic scale, and learn the laws governing the harmonization of melodies, your genius will take wings and fly, either as a lark or a duck, according to your temperament. Be sure you have wings, and it is your duty to learn to use them to the best advantage.

### SIGHT READING.

The process of reading music correctly and with facility at first sight is one very analogous to that of reading any language, although a different set of executive organs are called into operation in each case.

In the case of language, our vocal or executive organs of speech are trained, from earliest childhood, and, when later on, we begin the task of learning to translate certain characters called words into articulate speech, the mind has but one thing to do to accomplish the feat, viz., to establish the identity between the word character before our eyes and the sound character with which we are already familiar.

In the case of music, the learner is simultaneously ignorant of all things connected with its technic, its sound, its representation, its meaning. No wonder that so many fail to acquire a command over these complex operations of the mind, especially since the methods of training mostly in vogue are, if not directly opposed to progress, certainly very circuitous in their leadings.

To be a perfect sight reader and an able executant at the same time, we must possess the following accomplishments—

1. A mastery of the *key-board*; 2. A mastery of musical notation, and have each so thorough and independent that it does not interfere with the performance of the other.

To accomplish this, the most backward and illogical method is employed. The child is placed before a bank of keys, and before her wondering eyes is placed a huge bundle of notes, and the model professor says: "Now, my child, this is E, and this is C, and this is G, and now we begin to play *de Moonlight Sonata*." During the first few months of instruction (and in cases wherein we can have the complete jurisdiction, during the first year) a child should create all that it executes. It should be taught the staff notation by writing it. All two finger exercises, scales, and chords should be mentally mastered, so that, from memory, they can be written or played with the eyes on the fingers or with the eyes closed, and *lastly*, with the eyes on the notes. Only when this is done can a perfect rendition come. To be sure this is not reading at first sight, but it is certainly "sight reading," and will lead to the other accomplishment naturally.

It is very necessary that the child be taught to read and not to always spell the music out.

Spelling music is a very slow and stupid process. We know some fine performers who, when they come to a combination say, A<sub>4</sub>, C<sub>4</sub>, E, F<sub>4</sub>, stop and spell it all out before they can place it, and such performers never know what it is when they have it. The study of harmonic combinations, and a familiarity with their names and uses, will relieve two-thirds of the drudgery of learning to read music. The study of Thoroughbass is not recommended to the pianist, except for additional mental discipline, for the reason that practical Harmony gives him all the information he needs, and in a much more ready and serviceable manner. The rule for reading chords is usually given from the bottom note upward. Don't mind it. That is the old-fashioned-poke-spelling method. Read from your *root note* outward; in fact, the instant you see your root note you should be able to shut your eyes and strike the adjacent notes correctly.

If you know your harmony you have to read but three notes in any scale or arpeggio. That is, first, the root note of the passage, then the commencing, and lastly, the ending note.

How simple are the elements of musical construction. Twelve major and twelve minor scales; twelve chords each major, minor, diminished and augmented, 4 sevenths and four ninths. Now and then an inharmonic thing called suspension, passing note or organ point. Having acquired a practical knowledge of the harmonic elements, adopt this rule: never pass a chord or a melodic passage without giving it its proper derivation and fixing its place in the system. You say this takes too long. We reply then, try the spelling method. Thousands have tried it and failed. At the best, the playing of a "speller" is entirely mechanical and expressionless. How can it be otherwise when he has not the slightest idea of what he is playing, any more than a parrot in talking. Reading at sight ought to be more than a blundering through the notes. It ought to be an interpretation of the piece, correct as to tempo and general expression. This can never be unless two prerequisites are established. 1st. Thorough technical training. 2d. A perfect conception of the harmonic structure of musical composition.

### JUST FOR HOME AMUSEMENT.

How frequently do we hear pupils, usually those somewhat advanced in years, when they come for lessons in any branch of art, say, "Now, mind, I just want to know a little, just enough to play or sing 'for home amusement.'" With such limited views of the matter, it is supposed that an easy task is in hand; that technic may be set aside, and that that "precious little" coveted knowledge may be miraculously breathed in, by some patent process, in a very few lessons. Such pupils have the audacious ignorance to ask you for a piece the third lesson. In vain you argue their complete inability to grapple with its difficulties. It is no use. The people at home are getting anxious to be amused, and taxtize the poor tyr with her slowness and supposed stupidity in not blossoming out in tunes, and she, poor thing, brings her complaints to us. Well, here is a dilemma. We are to infuse a tune, a real tune with a tune to it, into the joints and sinews of our would be *debutante*.

Perhaps only the treble clef has been mastered. Let us try Schumann's Melody. By dint of much labor, after a couple of lessons, this is dragged through, in a slow and unwieldy fashion. Sister comes sorrowfully back and says that Tom laughs at her because her tune has no bass to it and because it is no regular tune any way. It costs such pupils a series of attempts and failures before they become convinced that pieces of music are not like pieces of beefsteak, to be ordered and eaten *ad libitum*.

Such obstinacy as some of these evince can only be cured by assigning piece after piece, just a little harder than can be mastered; and, meanwhile, by piling on the technics in order to get the piece, we may get along quite propitiously under the circumstances.

While this preliminary experimenting is proceeding, the teacher will doubtless receive a letter or so, or he may be honored with a call, from *mater* or *pater familias*, complimentary of your inability to get Jennie along properly. You will be admonished that all your "high falutin'" is not the required thing. It is just "home amusement," nothing more.

Isn't it vexing, though, such downright stupidity as people intelligent on most subjects evince in music. But it is best not to become exasperated over this state of affairs. It exists according to natural laws, and we may console ourselves with a quiet smile, and get some personal amusement out of the consciousness of how much amusement we are creating in the numerous households by the diffusion of a goodly number of tunes.

### LOUIS KOEHLER.

The death of Louis Koehler occurred February 16th, at Koehligberg, where he has resided since 1847. He was prominent as a musical educator, and his music school at Koehligberg ranks with the leading conservatories of Germany. The famous musician, Adolph Jansen, was one of its pupils. Although he was a prolific composer, his instructive, critical and æsthetic writings have done more to make his fame than his creations; and in the sphere of composition he is most respected as a writer of technical exercises. He wrote three operas, which were undoubtedly composed during the period when he was Director of the Stadt Theatre at Koehligberg. His activity was always imbued with feeling, and brought with it good results and many ardent followers. His writings are fresh, vigorous, and decidedly original. His diction is pure and elevated. Though his literary works are not accessible to the English reader, they are highly valued by the German musical world. We once began the translation of one of his works for the benefit of the readers of the *ETUDE* (see Vols. II and III), and are only waiting opportunity and time to further prosecute the work. He has, perhaps, done more than any one, as editor of classical works. Most all the works of eminent composers for the piano have undergone critical revision by him. His Hoch-Schule is perhaps the greatest work in this direction. He fills a place in the musical world that Czerny and Marx have in their day, not having, however, the keenness of observance of the latter nor the originality of the former, but possessing in a remarkable degree the talent of both. Louis Koehler's activity in so many spheres was so great that his memory will be beloved by all teachers and lovers of music, and history will accord him an honorable mention in the musical life of the nineteenth century.

The time for choosing pieces for commencements has come, and we have undertaken to publish in this issue of the *ETUDE* a fine new piece for graduation exercises—Dance des Sorcieres, by Chevalier de Kontaki. The author is well known as the composer of the celebrated piece entitled "The Awakening of the Lion." The Dance des Sorcieres is effective, and its execution is within the attainments of Young Lady Graduates.

We are now the sole publishers of W. S. B. Mathew's studies in Phrasing, Memorizing, and Interpretation. The work has already acquired an extensive and favorable recognition by the profession. The music is selected from Heller, Haydn, Mozart, and Schumann. The verbal instructions cover 84 pages, and contain many valuable hints on interpretation. The price is \$1.50, with usual discount to profession.

## M. T. N. A.

We are glad to inform our readers that the arrangements for the coming meeting of the Music Teachers' National Association are being rapidly perfected; and, while we cannot issue at this time the full programme, we desire to call attention to several points which will prove of interest and value. The list of subjects to be discussed covers a wide range of musical work, and it is hoped that the practical nature of the topics selected will render this meeting a very helpful one. A special feature of this meeting will be a very complete and exhaustive presentation of the subject of "Church Music." A programme of selections which will practically illustrate the different types of church music has been prepared by Mr. J. H. Cornell, whose admirable paper on this subject, read at the recent meeting in New York, proves him to be the most competent man to arrange such a musical "object lesson." This programme, rendered by a competent chorus, will precede the essays on this subject, which are to represent three aspects of the case, as follows: 1. From a musical standpoint, Mr. Caryl Florio, of New York. 2. From the standpoint of the pulpit, Rev. T. T. Duryea, D.D., of Boston, and Prof. Waldo S. Pratt, of Hartford Theological Seminary, who occupies the chair of Ecclesiastical Music and Hymnology, will contribute a valuable paper, based upon his successful work in this department. This question of Church Music is so very important that it is hoped that this thorough discussion of the subject will be considered timely, and be a useful feature. The subjects which relate especially to the study of the piano-forte are in the hands of distinguished essayists. Dr. William Mason, on "Touch;" A. K. Parsons, on the Proper Utilization of Practice Time, and Mr. Stephen A. Emery, on "Nerve, Mind and Motion in Musical Performance" are to be the essayists in the Instrumental Division. There being two halls in Tremont Temple, the Executive Committee decided to pursue the plan of having a separate session on Thursday forenoon; and while the Instrumental section are discussing the above topics, the vocalists are to have essays which will be of particular importance to them. In arranging for the vocal department the Programme Committee has been in close consultation with prominent vocalists in the Association, in order that the vocal essays might be practical and helpful. The details are not fully settled as yet, but the committee announces with pleasure that Mr. A. A. Patton will deliver an essay on some subject to be announced later. Mr. F. H. Tubbs, of New York, will also present an essay. As the official programme will be ready by our next issue, the details of the vocal work will be deferred until later. Mr. J. C. Fillmore, of Milwaukee, will present a paper on "The Practical Value of Modern Contributions to Harmony;" Mr. Louis C. Elson, an essay on "Criticism;" Mr. W. L. Tomlins, of Chicago, on "The Treatment of Children's Voices;" Hon. Thomas W. Bicknell, on "The Value of Music in Public Education." And in connection with the public school work, there will be a large chorus from Boston Public Schools. Among the list of speakers, we mention Messrs. Arthur Mees, John S. Van Cleve, F. W. Root, Robert Bonner, Thomas & Beckett, Jr., and negotiations are now in progress which will swell this list by many distinguished speakers. A large and efficient orchestra has been engaged; and for the two orchestral concerts a number of remarkably fine works have been sent in and the American Music will be brilliantly represented.

It is impossible, at present, to give any definite information as to railroad rates, on account of the cut rates prevailing, but it is hoped that by the time the official programme is published this will be satisfactorily arranged. Reduced rates have been obtained at the Tremont House and the Quincy House. Still further information in

this matter will be given later. The interest in the meeting is very great, and it is the intention of the officers of the Association to use every effort to make this meeting a notable one. The concerts, as usual, will be interesting and instructive, and when the plans now maturing are completed it will be seen that in arranging for this phase of the meeting, the committee has sought to obtain the best.

Let each and every member of the Association do all in his or her power to advance the interests of the Association, and make this meeting a great success. The individual members of the Society have a duty to perform; by inducing musicians to become members, and by working in every legitimate way to advance its interests, they can subserve the interests of the Society and advance the work of the Association, so that it may be a genuine power in the promotion of our musical growth.

The orchestral fund is receiving contributions from various sources, in the most encouraging manner. Those who desire to assist in this direction are requested to send contributions to the Treasurer, Mr. Henry L. Higginson, 40 State street, Boston. This meeting in Boston is, without doubt, the most important that has yet been held. It marks the beginning of the second decade of the Association's existence, and what is more, it marks the period in its life in which its national character must assume definite form. It is no more the child of a few ardent advocates, but a national organization, representing the brotherhood of the music profession of the United States. If there are reasons why the Association should exist, they are bound to be shown at this meeting.

There are a few questions which the body will have to meet. 1st. What relation should exist between State and National Associations? There are now in active progress four new organizations in the different states. It is only a matter of a few years before each state will have its own association. 2d. The Association's widest field of usefulness lies in the dissemination of pamphlets and articles that are of vital interest to our musical life. Before the coming meeting the Association's first pamphlet will be published, on "Music in the Public Schools." In the future many such pamphlets should be issued, and the next year one on Church Music, Musical Pitch, and International Copyright, could well be undertaken. It may, perhaps, be advisable for the Association to consider at its next meeting the advisability of issuing a quarterly or monthly Review, free to its members. 3d. The American College of Musicians holds its first examination, and steps must be taken to define the relation of this organization to the M. T. N. A. No organic union now exists between them, and no mention of A. C. M. is to be found in the Constitution or By-laws of M. T. N. A. These questions, besides many others, when settled, will very materially affect the future of the Association. The administration of the M. T. N. A. is most liberal and democratic; its movements are directed and controlled by the musical profession; and no one will doubt that it represents fairly the great body of music teachers. Whatever the future action of the Association may be, it will bear with it the voice of the profession. Let every teacher, therefore, give aid by becoming a member of the body whose existence and usefulness are largely dependent on the support given it by the members of the musical fraternity.

## ITEMS.

The State Associations of Indiana and Ohio will charter cars to the meeting at Boston. Whether any person outside of these states can join them can be ascertained from the M. T. N. A. vice-presidents of these states.

Those who are contemplating attending this meeting should procure membership tickets in advance, from the Secretary, sending at same time full name and address, with branches of music taught.

The following is a programme of the Indiana Music Teachers' Association, as far as completed: The meeting will be held at Indianapolis, Ind., at Pfeiffer's Music Hall, June 22 to 26. Piano recital, by Mr. Sherwood. Organ recital, by Mr. Foreman, of Philadelphia. A concert, by the Howe Concert Co., of De Paaw University. Essays, from W. F. Heath, W. T. Giffe, W. Z. Tinker, W. H. Dana, Miss Laura Gaston, Max Lechner, and others. The officers are G. M. Cole, Pres.; Mrs. Flora M. Hunter, Sec'y., M. Z. Tinker, Treas. Pro. Committee, Mrs. Dr. Jameson, of Indianapolis, W. W. Byers, of Terra Haute, and W. F. Heath, Fort Wayne.

The following appeal has been sent out in behalf of the M. T. N. A., by the Vice President, H. R. Palmer, of New York. It will serve as an excellent model for others who are interested in the work of the M. T. N. A.

## AN APPEAL

TO THE MUSIC TEACHERS OF THE STATE OF NEW YORK.

The Music Teachers' National Association will hold its Tenth Annual Session in Tremont Temple, Boston, Mass., June 30, July 1 and 2, 1896. Its policy is a broad and liberal one, and it stands ready to pledge itself to the support of any progressive movement in the interest of American Art. Its influence, already felt throughout the nation, can be strengthened by the earnest cooperation of the musicians of this state. Any teacher of music, leader of musical societies, or writer, may become a member by paying the annual fee of \$2.00. Will you join the effort to place our profession on a higher plane of usefulness? By becoming a member of the Association, you will receive all its literature free of charge, your name will be printed in its reports, thus identifying you with an organization which is using its utmost endeavors to enhance your labors, and you will assist in placing it in a position to pursue its work with greater vigor.

The undersigned, having been appointed Vice President for the State of New York, respectfully calls your attention to this subject and invites your cooperation. If you think well of it and are willing to unite with us, send your name and address to the subscriber. It is desired that the names of all who intend to join be sent in soon, that arrangements for reduced railroad fare, etc., may be perfected. Whether you can join us or not, will you kindly fill out the enclosed blank and return it at an early mail? Upon its receipt an official programme of the Boston meeting will be sent you.

Please give us the benefit of your opinion regarding the desirability of forming a State Teachers' Society as an auxiliary to the National Association. If formed, in what way can it best cooperate with the National Association?

Respectfully,  
H. R. PALMER.

Vice President M. T. N. A. for the State of New York, 867 Broadway, N. Y.

## PRIZE COMPETITION FOR PIANO METHOD.

IMPORTANT ANNOUNCEMENT.—The time set for closing of competition for prize Piano Book is May 1st, 1896. A number of competitors have written for postponement of the time of closing. This we cannot grant without the vote of those who have already sent in manuscripts and those who will be ready by May 1st. We therefore ask a vote of all those concerned in the matter.

It is not advisable to have the time of closing extended more than one month, viz., to June 1st. We await the decision of the competitors.

DR. PALMER'S Normal will be held this year at the Pittsburg Female College, 8th St., Pittsburg, Pa. For names of teachers, date, etc., see advertisement elsewhere in this issue. Dr. Palmer has engaged the strongest corps of teachers that the country affords. In these times of musical awakening, teachers all over the land should avail themselves of the advantages offered by these summer music-schools.

We will in our next issue have more to say of this factor of our musical activity.

PERSONS sending music, music-book manuscripts and papers, to us, should place their names and addresses on the outside of the package; otherwise, endless confusion is the result.

[For THE ETUDE.]

## SOMETHING NEW IN PIANO-FORTE PLAYING.

Every thoughtful person must be struck by the amount of time, money and talent expended on the study of the Piano-forte without any compensating results. It is the motive of these lines to examine why this incongruity exists, and to show, by following the method of Oscar Raif, of Berlin, how the difficulties encountered can be overcome.

The cause of this incongruity lies chiefly in the improper employment of improper tools. To this cause belong most of the celebrated Etudes. To most readers this will appear strange.

The greater number of Etudes that are designed to overcome a particular technical difficulty, fulfill the aim only in a small degree, or work against the effect. For instance, Herr Raif has made the following amongst many other experiments: two pupils played this part of Beethoven's Sonata Op. 31, No. 3, part first, with the



same degree of imperfection. One was given Etude No. 47, original edition of Clementi's Gradus ad Parnassum;



Tausig's Edition, No. 25, and the reader will probably think that after having studied this Etude well, he was able to play the above given example in Beethoven's Sonata better than the other. Quite to the contrary, and as a matter of course.

It is scarcely necessary to call attention to the fact that the rhythmical form of this Etude is such, that the fifth finger only is accented (*wheras in the sonata the fourth finger is accented*), and that from this accentuation the tendency of the Etude is one-sided; consequently, it follows that the more the pupil practices this Etude, the more one-sided will be his finger development.

Now, the above mentioned example is not the only one of the kind, but, as a look into Piano-forte literature will immediately show, a whole mass of seemingly analogous technical difficulties present themselves, which are, however, of entirely different form; for instance,



Sonata Appassionata, last movement.

One of the most difficult passages, which very few players are able to produce in the right time and with the requisite tone, and which even Bülow has tried to get out of the way of by a "violent" fingering; but what is



the use of this assistance when such a passage occurs that it would be impossible to use any other than the fourth and fifth fingers.

How is it with these other studies of Clementi's Gradus ad Parnassum, Original Edition, Nos. 16 and 17, Tausig's Edition, Nos. 1 and 2?



How is it that pupils who can play these two Etudes fluently, cannot overcome the following single example?



Mozart Sonata, No. 14, bar 9.

It cannot be denied that it is just these elementary studies, together with scales and broken chords, that are so difficult, and that play so great a part in technic, and without the conquering of which a correct rendition of Piano-forte literature is not possible.

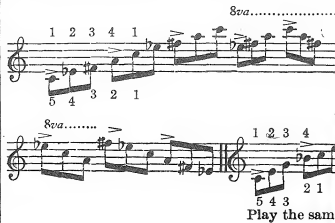
When the deficiency of the results obtained in most cases, through the methods usually adopted, occurred to Herr Raif, it seemed to him that the reason lay, not only in the one-sidedness of the celebrated Etudes, but also in

the number of studies expected to be practiced before any proficiency could be obtained; one of his chief and most logical theories being that what is not practiced daily, is of little use in forming a technic. He therefore set to work to arrange a system of finger exercises, arpeggi and "the scale," embracing most of the difficulties to be met with in Piano-forte literature. For instance, the following are the finger exercises:—



It will be seen that each finger is here accented in turn, therefore none of them will be developed at the expense of the others; and as both hands are to be practiced at the same time, the left hand will have as much chance of becoming strong as the right.

The arpeggi are the following, comprising, as will be seen, the most difficult.

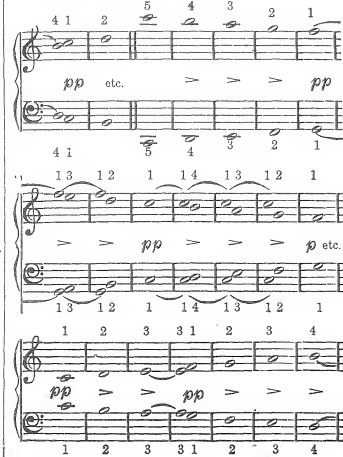


chord on all the white keys.



And as any one will find, by adopting this system, that if the dominant seventh chord of C be played, and one or two other keys, where the position of the hand is slightly different, it will soon become a matter of little importance in which key the chord is written. There are a few other positions of broken chords which Herr Raif adds to these; but what have already been given are sufficient to exemplify the method.

The same with the scale; if the C major scale (which is the most difficult) and the chromatic be practiced every day, the student will find that he will be able to play the others equally well. In playing the scale and arpeggio, however, Herr Raif has introduced what is known amongst his pupils as the "dumb thumb," in order to prevent that heavy falling of the thumb so often heard in scale and arpeggio playing. Keep E down while pressing the thumb silently upon F; the same with F and C, and in the left hand with A, G, D and G, both hands being played at the same time but in contrary motion. The reason for this being that when the scale be played in parallel motion, the right hand covers the fallings of the left, and vice versa.



But in playing these technical exercises the hand is used in a particular way, the action of the fingers coming from the knuckles with as much force as possible; the notes being pressed down after they have been struck; the wrist being a little depressed but not held low, the outer part of the hand being a little raised so as to enable the weaker third and fourth fingers to play with as much strength as the others.

The results of these exercises are very marked, and will be felt, in a comparatively short time, to give strength and equality of tone, and are almost always a preparation for the difficulties in Piano-forte literature. A stated time is to be given to the daily practicing of these exercises, another portion to reading at sight (solo music) in order that the pupil may gain a good acquaintance with musical literature as well as to learn to read fluently and well; and the rest of the time, of course, to be devoted to whatever compositions the student may be studying.

It may be asked, what is new in this method, seeing that the exercises may be found anywhere. There is nothing new in the exercises, but a great deal of originality in the way they are to be practiced, and by this arrangement of them they can all be daily played. Moreover, Herr Raif's idea is, that these exercises should always be played, i.e., from the commencement in youth, and as long as one wishes to continue the study of the Piano-forte.

But, with all this attention to the overcoming of technical difficulties, Herr Raif uses his system merely as a means to a musical and intelligent interpretation. His teaching of a melody is exquisite, his pedal effects and phrasing beautiful. In fact, the whole method is so comprehensive and thorough, the rendition so musical, that the student feels himself, from weak to weak, becoming more and more independent, and possessing a clearer insight into musical matter.

BERLIN, GERMANY. LUCIE ELEANORA MAWSON.



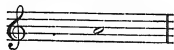
[FOR THE ETUDE.]

WELL-TEMPERED CLAVICHORD.

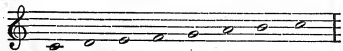
BY DR. F. L. RITTER.

In the history of instrumental music, Bach's *Wohltemperirte Clavier*\* occupies a high and unique place; it is especially valued by the striving composer and pianist. The great attraction which Homer's *Iliad* and *Odyssey* exercise on the Greek scholar (I knew a French professor of literature, who considered his day's labors incomplete without the reading of some portion of his beloved Homer), Bach's master work has for the true musician, if once initiated into its characteristic style and its manifold beauties. Hauptmann places the "Well-tempered Clavichord," in national artistic importance, next to Goethe's "Faust."

The history of the work, and everything about it, is highly interesting and instructive; and as it may prove welcome to many musical students to know the primal causes of the existence of this collection of master pieces, I will give here some of the main points of that history, as well as a few side views regarding the æsthetic and artistic significance of the *Wohltemperirte Clavier*. Toward the end of the seventeenth century, when musicians began to be more expert players on keyed instruments, such as the harpsichord, the clavichord, the spinet, the organ, they encountered a great hindrance with regard to the use of certain scales or keys which, for variety's sake, they wished to reach by means of this or that harmonic modulation or transposition. This drawback was caused by the *exact temperament* which lay at the foundation of the tuning of instruments with fixed keys. In the execution of purely vocal music, that attained such a height of perfection long before composers turned their attention to the cultivation of instrumental music, the use of perfectly intoned intervals, as found in the mathematically, just or exact temperament of the scale, was invariably adhered to, for such sudden modulatory transitions as occur in pieces composed for instruments were then avoided by vocal composers; stringed instruments, also, have no difficulty in producing justly intoned intervals. But the case took quite a different aspect when instruments with fixed keys were tuned according to the exact temperament. It is well known that the major scale constitutes the following ratio: C 1, D  $\frac{9}{8}$ , E  $\frac{8}{7}$ , F  $\frac{4}{3}$ , G  $\frac{3}{2}$ , A  $\frac{2}{1}$ , B  $\frac{3}{2}$ , C  $\frac{2}{1}$ ; that is, the interval of the second D, makes nine vibrations to eight of the fundamental tone C, etc. By taking as basis Scheibler's pitch



at 440 vibrations per second, the different degrees of the above major scale, in this octave pitch



will correspond to the following actual numbers of vibrations per second, viz.: C 264, D 297, E 330, F 352, G 396, A 440, B 495, C 528. Now, if we tune an instrument (piano-forte) by starting from C, and proceed upwards through twelve perfectly intoned fifths, we find B $\sharp$  being the last note, which is about  $\frac{1}{11}$  higher than C, which, on our piano-forte represents the enharmonic change of B $\flat$ . Or, in order to find the third C-E, we proceed in the following order of fifths, C-G, G-D, D-A, A-E, then, by descending from this latter note two octaves, we find that third E, which is not equal to the exact third, it is  $\frac{1}{11}$  higher. Thus, not one scale, if tuned according to the exact temperament, coincides entirely with the exact pitch of the different degrees of any other scale: for instance, the semitones C-C $\sharp$  is not equal to the semitone C-D $\flat$ , E-E $\flat$  is not equal to E-F or F $\sharp$ -F, these intervals are all represented on our pianos by the same keys. There is no space here to give all the different mathematical proportions

relating to the formation of the various scale degrees, diatonic, chromatic, enharmonic; the inquisitive reader will find ample material for meditation on the subject in Helmholtz's great work, "On the Sensations of Tone," translated by A. J. Ellis, or in any other reliable modern work on acoustics: suffice it to say, that, in order to do justice to all those niceties of just intonation, the usual tuning of instruments with fixed keys does not give satisfaction; an instrument would necessarily have to be invented possessing a separate key for every one of the different semitones, viz.: C, B $\sharp$ , D $\sharp$ , etc., for these tones are not identical, regarding their number of vibrations. It is evident that a most complicated key-board would have to be constructed for that purpose, which would offer technical difficulties even far beyond the power of the most dexterous of our modern ten finger heroes. Several experiments in this direction have been made; so old Praetorius, who also wrote about temperament, says, in his *Syntagma Musicum* (1619), that he saw, at the house of Luyton, court-organist to the Emperor Rudolph II, of Austria, an instrument he calls "Universal Clavicembel," which had four octaves, with 77 keys; not alone were the black keys B $\sharp$ , C $\sharp$ , D $\sharp$ , F $\sharp$ , G $\sharp$ , doubled, but there was also inserted one respectively between E and F, and B and C.

All kinds of attempts have been made by organ builders, organists, and clavichord players, to find a temperament simple enough and approximatively correct enough to render modulation and transposition from one tonality to another more bearable. This led to the so called equal temperament, by means of which the intervals within the compass of one octave were divided into 12 almost equal semitones; the fifths were tuned a little flatter, and the thirds a little sharper, than the corresponding intervals of the exact temperament. In the following table will be found, for illustration's sake, the difference between the exactly tuned and the tempered intervals:

Exact	second $\frac{9}{8}$	higher than tempered.
"	major third $\frac{4}{3}$	lower " "
"	fourth $\frac{3}{2}$	" " "
"	fifth $\frac{3}{2}$	higher " "
"	major sixth $\frac{8}{5}$	lower " "
"	major seventh $\frac{7}{4}$	" " "

Although the difference between the pitch of the intervals tuned according to the exact temperament, and that of those tuned according to the equal temperament, is, on the whole, so slight, a number of modern physicists do not take kindly to the latter. So Helmholtz says (work quoted), "There can be no question that the simplicity of tempered intonation is extremely advantageous for instrumental music, that any other intonation requires an extraordinarily greater complication in the mechanism of the instrument, and would materially increase the difficulties of manipulation, and that, consequently, the high development of modern instrumental music would not have been possible without the tempered intonation. But it must not be imagined that the difference between tempered and just intonation is a mere mathematical subtilty, without any practical value. That this difference is really very striking, even to unmusical ears, is shown immediately by actual experiments with properly tuned instruments." Helmholtz, according to his theory, has had a harmonic constructed, on which he can play at will in the exact or tempered scale. It is, of course, very desirable to have a temperament which renders the different notes of our harmonic system as exactly tuned as possible; but it is, nevertheless, an exaggeration to assert that our modern music loses much of its æsthetic qualities by the practice of the so-called equal temperament; it is the function of music to exercise a deeper æsthetic charm and a more potent emotional expression, than the mere tickling of the nerves of our organ of hearing by notes tuned according to the mathematically exact temperament.

Foremost among German musicians and theorists who, at the end of the 17th century and beginning of the 18th, advocated most emphatically the tuning of keyed instruments according to the so-called equal temperament, were *Andreas Werckmeister* (1645-1706) and *Johann George Neidhardt* (+1789). Werckmeister pub-

lished, in 1691 (2d edition), "Die musikalische Temperatur," the first work issued in the interest of equal temperament. In his other writings, "Harmologia Musica" (1702), a work on thoroughbass, "Paradoxal Discourse" (1707), and the "Orgelprobe" (1716, second edition), he repeatedly returned to the subject of equal temperament. Werckmeister was a wide-awake, progressive musician. This is the way he met the objections of those musicians who still cling to the temperament as taught by Zarlino and Praetorius, a manner of tuning which did not allow transposition in all the keys. "Those who still obstinately cling to the use of the old temperament, and condemn the beautiful transpositions, act unreasonably; this also leads to the neglect and depreciation of the best of our present composers and musicians. . . . Why prescribe such narrow limits, and prohibit the setting of pieces in this or that key? The liberal arts must not be fettered down in their ingenuity (Ingenua): the artist ought not to be bound down to certain strict rules; he must have full liberty to act according to the reasonable dictates of nature." Werckmeister exercised, both by his practical labors and his theoretical writings, great influence on his German contemporaries.

Next to Werckmeister's works on the subject of equal temperament, stood Neidhardt's book, "Beste und leichteste Temperatur" (Best and easiest temperament), which appeared in 1706, while the author was still a student of theology at Jena; he eventually was appointed band master to the king of Prussia. *Prinz*, in the third volume of his "Satirischer Componist" (Satirical composer) (1691), has also devoted a chapter to the different temperaments; but his manner of treating of equal temperament proves that he was not a convinced disciple of it. There is no doubt that the principal German organists and clavichord players, at that time, were already accustomed to tune their keyed instruments according to the so-called equal temperament; they did it instinctively, regulating by ear the different intervals of the harmonic system, in order to make them equally serviceable. Discussions on the subject of the best manner of tuning keyed instruments must, at times, have become rather hot among the advocates of the different temperaments, and thus it probably came to pass that *J. S. Bach* wished to accentuate his adherence to the equal temperament by writing for every semitone of the chromatic scale, two Preludes and two Fugues, one in the major and the other in the minor mode, thus proving, practically, the feasibility and advantages of the equal temperament. Here is the original title of the first collection of pieces of the Well-tempered Clavichord:

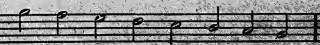
"Das wohltemperirte Clavier oder *Praeludia* und *Fugen* durch alle *Tone* und *Semitonia* so wohl *tertium majorem* oder *Ut Re Mi* anlangend, als auch *tertium minorem* oder *Re Mi Fa* betreffend. Zum Nutzen und Gebrauch der Lehrbegierigen *Musicalischen* Jugend als auch derer in diesem *Studio* schon *habil* seyenden besonders *Zeit Vertrieb* aufgesetzt und *verfertiget* von *Johann Sebastian Bach* p. t. *Hochfürstl.* Anhalt. *Cöthenischen Capell-* *Meistern* und *Directore* deren *Cammer-Musiquen.* Anno 1722."

The second collection of the work, which Bach composed several years later, and which we find generally bound together with the first, was entitled: "Des Wohltemperirten Claviers zweiter Theil, bestehend in *Praeludien* und *Fugen* durch alle *Tone* und *Semitonia*, verfertiget von *J. S. Bach, Königl. Polnisch und Churfürstl. Sächs. Hoffcompositen Capellmeister* und *Directore Chori Musici* in *Leipzig.* Im Jahre, 1744."

(To be continued.)

PUZZLE.

How can you convert this descending scale to an ascending one without changing the notes? The names of the first three persons giving correct answers and the answer will be published in our next issue.



\* Edited by Dr. Hans Biehoff. Published by Steingraber, Hannover. Ed. Schaberth & Co., New York.

## THE GRADUAL DEVELOPMENT IN THE SCIENCE OF TUNING PIANOS.

BY M. MARKS.

(Continued.)

In the last century, and during the early part of this, some tuners considered the "Wolf" an inherent imperfection in every instrument which has twelve fixed keys in the Septave, as in the case of the Great Stanhope, considered, on the contrary, that five wolves properly distributed, were requisite in every well-tuned instrument.

The "Wolf" is an indescribably discordant interval (the fifth), occurring in tuning instruments according to equal temperament; the "BEATS," which should have been distributed equally among the intervals of the twelve keys, are all centred or thrown into one. Beats are produced by sounding together certain notes not properly tuned to one another, especially in unisons and consonances, and are described as a "way, throbbing effect;" they increase in number as the notes become more wide apart. According to Helmholtz, they are most disagreeable when they number about thirty-three in a second, which is nearly the number produced by sounding together treble C and D flat; from that point they become less and less harsh, till, with such an interval as treble C and E, which produces one hundred and twenty-eight beats in a second, there is no unpleasant sensation remaining. Organ tuners appreciate the value of beats by their disappearance when the notes are in tune. Piano tuners, on the contrary, have their musical sense unaided, and only by long practice can they produce the well-tempered interval in which, to the ordinary human ear, the beats are imperceptible. Thus, in an unequally tempered piano, there may be only three or four of the three of the twelve keys; the "Wolf" was the result, and it was generally thrown in E flat, or divided between A and D flat, although there were tuners who put it in other keys, according to their method of tuning.

The student of the last century was supposed to tune his own instrument. In the instruction books of the period, full particulars are given, rules laid down, and the different thickness and the number of the wires given. In one, the learner is informed that he could do much better without than with the aid of a master; and, in fact, in everything pertaining to music, the author must have lived 112 years before his time; but "History repeats itself." Robert Falkener, in 1774, printed and sold at his house, No. 45 Salisbury Court, Fleet street, London, the "Second Edition, with additions," of "Instructions for playing the Harpsichord or Piano-forte," which fully explained the mystery of "Thorough Bass," with many other material things, very rarely given to scholars by the Teachers of music, to which is added exact rules for *Tuning the Harpsichord*, with all the different-sized wires used in the instrument. The harpsichord, the precursor of the piano-forte, and of the keyboard family its nearest relative, continued to be used after the introduction of the latter instrument; the music for both is similar, and for a long time the title pages of the compositions of the end of the last century intimated the fact; for instance, we find, "A Favorite Lesson for the Harpsichord or Piano-forte, composed by G. Haydn." For two performers on the harpsichord or piano-forte, Kotzwara's "Battle of Prague." "Pleyel's second Concertante, as performed with the utmost applause at the principal Concerts, for the Harpsichord or Piano-forte, with accompaniments for a violin and violoncello," etc. Robert Falkener's "Introduction" to his "Instructions," is unique, and would serve as a model for a number of "Types of Practitioners" of the nineteenth century. He says:

"No person can be said to be accomplished in any art or science unless he thoroughly understands it. Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astronomy, and Music are, by way of excellence, called the Liberal Sciences; and in the present age, none of them are more practiced than music, nor is there anything less understood. I say less understood, because, were the present practitioners truly instructed in the right rules of harmony, it would be impossible for our modern Professors to impose upon the ears of the public their wretched compositions, whose parts are so poorly united as neither to soothe passion, raise devotion, nor animate the soul to courageous and daring exploits."

"The immortal Handel, in whatever pieces he composed for the entertainment of the public, was extremely cautious not to admit of anything that might excite meagre or lewd ideas; because, whenever this happens, it loses its good effect on the audience, and, like bad plays, becomes a general evil. After the third after *nonally* in the present age is nothing well, but what is new; to usher which into the world there hath not only been a total neglect of the melodious strains of Handel, but an indefatigable industry in our crafty masters to render the whole science of music so difficult and intricate, that scarce one in a hundred ever comes to a competent knowledge thereof, but are led on

from lesson to lesson, with examples of Apogiatras, Syncopations, Arpeggios, Mordents, Mezzo Trillos, Semitonnes major, Semitonnes minor, extreme sharp seconds, and flat thirds, with a thousand other needless perplexities, till, tired with the study and sick of the expense, they get up as ignorant of the matter as when they sat down.

"Therefore, in opposition to these darkeners of science, and for the benefit of every rational being, I have laid down the following rules, in as plain a manner as it is possibly devise, wherein I have carefully avoided all superfluous examples, and have only inserted what is necessary to form in the mind a just notion of harmony and discord; which if the reader can attain, my task is finished; but has then my first will to enter on the most minute and trifling degrees of sound; and if he does not approve of the twelve half tones in the octave as it stands at present, he may divide it into four, and show the deficiency of former ages and his own consummate abilities; in a word, he may join Dr. Swift's company of Academicians, & extract sunbeams from cucumbers, etc. But to return, the reader will observe that I have divided these instructions into short lessons, beginning with the *Gram*, which who who attempts to learn music will make himself thoroughly acquainted with before he proceeds to the second; for it is absolutely necessary to know the names of the notes with their due proportions to each other, as well as an Arithmetician does the multiplication table; otherwise it is like an artist going to work without his tools. And as I have introduced the music master between each lesson, I would advise the learner to be careful in reading of such instructions, and if what I have said therein should not appear plain to him at first sight, he is desired to read it over a second or third time, till he can repeat the same regularly through every lesson as they are placed, I make no doubt he will become thoroughly acquainted with this delightful science."

(To be continued.)

[FOR THE ETUDE.]

## STATE ASSOCIATIONS.

DEAR MR. EDITOR.—I have read with interest and pleasure the articles in your late numbers of THE ETUDE, concerning the desirability of establishing State Associations and other arrangements for the improvement of the ordinary music teacher, both of which seem to form topics of considerable interest at the present time, for which reason I have presumed to discuss these matters briefly through the instrumentality of your valued organ. I have divided the subjects in question into the three following sections: I. The desirability of such State Associations in connection with the M. T. N. A. II. The education of the ordinary music teacher. III. Music as an educator. I. State Associations or State centres, which would, I presume, emanate from, or have their being in connection with the National College, seem, as it were, inevitable to the successful working of so desirable an institution in such an expanse of country as the one in question. There are local centres in various parts of Great Britain where periodical examinations are conducted especially for the minor diplomas, but for the learned degrees of Mus. Bac. and Mus. Doc. these can only be obtained at the Universities. I have instanced these remarks for two reasons: first, on account of the small extent of territory in comparison with this country; and secondly, because (if I may be permitted to say so) M. is or proposes to base its modus operandi, to some extent, on the formula adopted at the College of Organists, London, where many advantages are offered to its members, such as libraries, prize compositions and mutual companionship, so much to be desired amongst teachers. The system of offering prizes for music structures, which I think the majority of the readers of THE ETUDE will concur with me, is excellent as a means of encouraging a study of the higher branches of music. I refer to the grammar and theory so much to be desired by every person undertaking the duties of a music teacher.

II. The second portion of my subject, the education of the ordinary music teacher, concerns not only the musical profession, but the whole community; and before I enter on this subject I feel compelled to state that the views of the educated portion of the profession, will, in a number of instances, coincide with my own, and I wish in no way to incur the displeasure of any members of the profession; but that as it may, I purpose here to express my contracted views on the subject freely.

I contend that the educated teacher can impart musical instruction more intelligibly, more concisely and more effectively than the uneducated, and if a candidate for a diploma were required to give evidence of having received only an ordinary literary education, such a diploma would be highly beneficial as tending to elevate the standard of the music teacher in society, allow him to comprehend more intelligibly the intricacies of musical theory,

and admit of him expressing himself intelligently before a class, or of addressing an audience on musical matters.

How often do we meet with persons holding themselves out as music teachers, who are totally unacquainted with the elementary principles of a musical education, not even knowing the nature of a simple harmonic combination, and as a natural consequence, disregarding a difference of notation, and here I will give a brief example on this subject from that distinguished professor who now so ably presides in the music chair in the University of Cambridge. I refer to Sir George Arthur Macfarren. He has said, "A half sighted utilitarian might interpose that notation was a matter of indifference, because, through the prevalent system of equal temperament, the several notes represented by one piano-forte key, as C, B, D, etc., have upon every keyed instrument all the same sound. The lens of such an observer includes but half the object, however, and the utility of his contracted observation stops short just where it is wanted to be useful," and teachers of this class will ask, do obtain, in various instances, the same if not higher fees than the *bona fide* instructor who has studied his profession conscientiously.

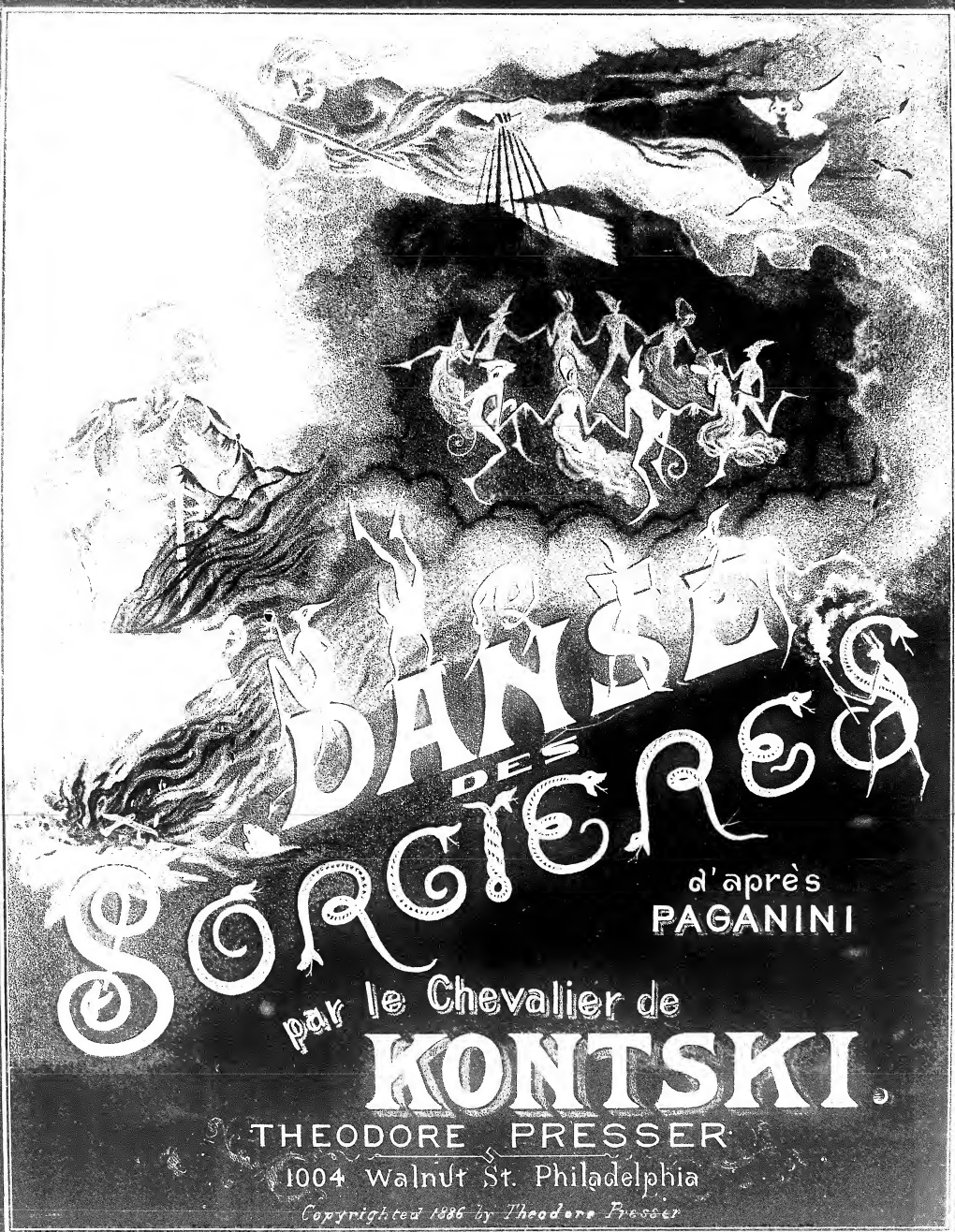
III. Music as an educator. Who is there among persons possessing a degree of musical scholarship that will attempt to deny the utility of this section of my subject? Who is there that may be ignorant of the ancient contrapuntal style of music, and compared it with the modern, free or chromatic style; the theory of concord and discord, musical quality, etc., and applied this knowledge to the elaborate workings of single and double counterpoint, without the least concern as to the character of music when rightly understood? And even in the elementary teaching of music in the public schools it has its educating and moralizing influences, and if music is worth cultivating among the teachers, it is worth cultivating among the pupils; and I think no teacher can feel that he or she is fulfilling the mission allotted to them when they are unacquainted with the elementary principles of harmonic combinations. For example, a class of children are taught to sing a melody which may be defined in the widest acceptance of the word as notes in succession, such as can be produced by any single voice or instrument capable of producing but one note at a time in contradistinction to harmony, which means notes in combination or music written vertically; but when sharps or naturals are introduced in the music, a modulation or change of key may be induced, of which the teacher may or may not be ignorant. It may also happen that the teacher has voices in the class that are better adapted for singing second, alto, tenor or bass; then it is that the teacher's musical knowledge is brought into requisition, and with a little attention to the grammar would readily be able to analyze the music, to know where the modulations occur, how produced, and also, with a little careful study, be able to harmonize a melody or a given base.

If true music has a moralizing tendency, it cannot be over-estimated in its influence on the mind of youth; how many persons are there who retain until late in life the songs and verses they were wont to sing and repeat as children at school, and when the human mind is distracted from the cares of daily life and worldly amusements, it naturally turns itself to musing, and then it is that the moral influences of music and poetry are brought to bear. A distinguished moralist has said:

"To music we are indebted for one of the purest and most refined pleasures that the bounty of heaven has permitted to cheer the heart of man. As it softly steals upon our ear, it lulls to rest all the passions that invade our bosom, arrests our roving fancy, or in louder strains excites the soul to rage. Often, when wrapped in melancholy, the sweet voice of music charms away our cares, and restores our drooping spirits, or awakens in us the sense of our own sorrows, and the surety of our fate, which can assuage our grief, pour balm into our perturbed breast, and make us forget our sorrows, is deserving of consideration, and should be made use of to glorify our beneficent Creator." F. ASHPOND JONES.

Whether they grow in the house or the open air there is nothing so refreshing as flowers. In the class room they give a charming air of cheerfulness. We would gladly encourage the love of flowers in every one, and to those who live where they have difficulty in selecting or even of obtaining seeds and bulbs, we recommend the reliable florist, James Vick, of Rochester, New York, who will send a catalogue of his choice seeds and plants to any who apply for it.

We have been obliged to omit, in this issue, Dr. Hugo Riemann's "Nature of Harmony," owing to the illness of the editor, which will also account for any typographical shortcomings.



# DANSE DES SORCIÈRES

d'après  
**PAGANINI**

par le Chevalier de

## **KONTSKI.**

**THEODORE PRESSER**

1004 Walnut St. Philadelphia

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EXPRESSLY COMPOSED FOR CLAVERACK COLLEGE

## DANSE DES SORCIERES.

D'APRÈS PAGANINI.

par le ANTOINE de KONTSKI  
Op.331.

Maestoso.

8

8

8

1 2 3 4 5



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The right hand contains a complex melodic line with sixteenth-note runs, marked with fingerings 1, 2, 3, 4, 5 and 8. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, showing a treble clef staff with a melodic line marked with fingerings 1, 3, 2, 4 and 8. The bass clef staff features a more intricate accompaniment with sixteenth-note patterns and fingerings 1, 2, 3, 1, 2, 3, 4, 1.

The third system shows the treble clef staff with a melodic line marked with fingerings 1, 2, 3, 4 and 8. The bass clef staff continues with eighth-note accompaniment and fingerings 1, 1.

The fourth system is characterized by dense sixteenth-note chords in the treble clef staff, marked with fingerings 1, 2, 3, 4 and 6. The bass clef staff has a simpler accompaniment with fingerings 1, 1.

The fifth system concludes the page with treble clef staff chords marked with fingerings 1, 2, 3 and 6. The bass clef staff features a rhythmic accompaniment with fingerings 1, 1, 1, 1.

Larghetto.

*p con espressione*

*p* *pp*

8

8

glissando

*p*

This system shows the beginning of a piece. The right hand features a glissando over a series of chords, with a dotted line and the number '8' indicating the extent of the slide. The left hand plays a steady accompaniment. The dynamic marking *p* (piano) is present.

This system continues the piece with intricate sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand. A slur with the number '6' is placed over a group of notes in the right hand.

2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 3 5

This system includes specific fingering instructions for the right hand. A slur with the number '6' is also present over a group of notes.

*f*

*ff*

This system shows a change in dynamics. The right hand begins with a forte (*f*) dynamic and later moves to fortissimo (*ff*). The left hand continues with its accompaniment.

4 6 2 5 2 5 6 4 2

10

This system concludes the piece with further fingering instructions and a slur with the number '10' over a group of notes in the right hand.

ff con fuoco e piu presto

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many slurs and accents, while the bass clef provides a steady accompaniment. The tempo and dynamics are indicated as *ff con fuoco e piu presto*.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with slurs and accents, and the bass clef provides accompaniment. A dotted line with the number '8' above it indicates a repeat or continuation of a section.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, and the bass clef provides accompaniment. The number '6' is written above the treble clef staff, and the number '5' is written below the bass clef staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, and the bass clef provides accompaniment. A dotted line with the number '8' above it indicates a repeat or continuation of a section.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, and the bass clef provides accompaniment. The number '5' is written above the treble clef staff, and the number '6' is written below the bass clef staff.



Musical notation for the first system, featuring a treble and bass clef. The treble clef part includes a circled '8' above a measure containing a sequence of notes. The bass clef part features a melodic line with eighth notes and a chordal accompaniment.

Musical notation for the second system, including a *rall.* marking. The system concludes with a 2/4 time signature. The treble clef part has a complex melodic line with many sixteenth notes, while the bass clef part provides a steady accompaniment.

Allo Modto

Musical notation for the third system, starting with the tempo marking *Allo Modto*. The treble clef part features a rhythmic pattern of eighth notes with accents, and the bass clef part has a simple accompaniment.

Musical notation for the fourth system, containing triplets and a *p* dynamic marking. The treble clef part has several triplet markings over eighth notes, and the bass clef part has a similar triplet accompaniment.

Musical notation for the fifth system, featuring a *f* dynamic marking. The treble clef part has a melodic line with slurs and accents, and the bass clef part has a rhythmic accompaniment.

The first system of music consists of two staves. The upper staff (treble clef) begins with a triplet of eighth notes, followed by a slur over two more eighth notes. The lower staff (bass clef) also starts with a triplet of eighth notes, followed by a slur over two more eighth notes. The music continues with various rhythmic patterns and slurs across four measures.

The second system continues the piece. It features a piano (*pp*) dynamic marking in the third measure. The notation includes slurs and various rhythmic figures in both staves.

The third system is marked *rall.* (rallentando). The music is characterized by slower, more spacious intervals and chords in both staves.

The fourth system is marked *Presto.* The music becomes much faster and more rhythmic, featuring repeated eighth-note patterns in both staves.

The fifth system is marked *a tempo* and *ff* (fortissimo). It features a rapid sixteenth-note run in the upper staff, followed by a return to a more rhythmic eighth-note pattern. The system concludes with a final chord in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with some notes marked with slurs and accents.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with some notes marked with slurs and accents.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with some notes marked with slurs and accents. There are also some numerical markings above the notes, possibly indicating fingerings or groupings.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with some notes marked with slurs and accents.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with some notes marked with slurs and accents. There are also some numerical markings above the notes, possibly indicating fingerings or groupings.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with several slurs and accents. The bass staff features a more complex rhythmic pattern with slurs and accents, including some sixteenth-note runs.

The second system continues the piece. The treble staff has a melodic line with slurs and accents, marked with an '8' above a slur. The bass staff has a more rhythmic accompaniment, marked with a piano 'p' dynamic. There are also some slurs and accents in the bass staff.

The third system shows a change in tempo with a 'rall.' (rallentando) marking. The treble staff has a melodic line with slurs and accents, marked with an '8' above a slur. The bass staff has a more rhythmic accompaniment with slurs and accents.

The fourth system begins with a 'Presto.' marking. The treble staff has a melodic line with slurs and accents, marked with an '8' above a slur. The bass staff has a more rhythmic accompaniment with slurs and accents.

The fifth system features a fortissimo 'ff' marking. The treble staff has a melodic line with slurs and accents, marked with an '8' above a slur. The bass staff has a more rhythmic accompaniment with slurs and accents.



*rall.* *a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a rhythmic accompaniment. The tempo marking *rall.* is at the beginning, and *a tempo* appears later. There are slurs and accents throughout the system.

The second system continues the piece with two staves. The upper staff features a complex rhythmic pattern with slurs and fingerings (1, 2, 3, 4). The lower staff provides a steady accompaniment with slurs and accents.

*ff*

The third system features two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a bass line with slurs and accents. The dynamic marking *ff* is present in the lower staff.

*energico*

The fourth system consists of two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a bass line with slurs and accents. The dynamic marking *energico* is present in the lower staff.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a bass line with slurs and accents.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a dotted line with the number '8' above it. The bass clef contains a bass line with eighth and sixteenth notes, and a dotted line with the number '8' above it. Fingering numbers 1, 3, 2, 1, 3, 2 are visible in the bass line.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a dotted line with the number '8' above it. The bass clef contains a bass line with eighth and sixteenth notes, and a dotted line with the number '8' above it.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, marked with accents (^) above each note. The bass clef contains a bass line with eighth and sixteenth notes, marked with accents (^) above each note. The instruction *pp piu lento* is written in the bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, marked with accents (^) above each note. The bass clef contains a bass line with eighth and sixteenth notes, marked with accents (^) above each note. The instruction *rall.* is written in the bass clef.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, marked with accents (^) above each note. The bass clef contains a bass line with eighth and sixteenth notes, marked with accents (^) above each note. The instruction *a tempo* is written in the treble clef, and *ff* is written in the bass clef.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a trill-like figure, marked with an '8' and a slur. The left hand provides a steady eighth-note accompaniment. The key signature has two flats.

Second system of the piano score. The right hand continues with chords and melodic fragments, while the left hand maintains the eighth-note accompaniment. The key signature remains two flats.

Third system of the piano score. The right hand has a more active melodic line. The instruction *accelerando* is written above the staff. The left hand accompaniment continues.

Fourth system of the piano score. The right hand features a complex melodic line with many accidentals. The left hand accompaniment continues with eighth notes.

Fifth system of the piano score. The right hand has a series of chords and a final melodic flourish. The left hand accompaniment concludes with a few chords. The key signature changes to one flat.

*Allegro vivace.*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff begins with a melodic line featuring eighth notes and slurs, with several accents (^) placed above the notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system continues the musical piece. The treble staff maintains its melodic pattern with eighth notes and slurs, while the bass staff continues with its accompaniment. The system ends with a double bar line.

The third system of musical notation shows the continuation of the piece. The treble staff features a melodic line with eighth notes and slurs, and the bass staff provides a steady accompaniment. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. The treble staff has a melodic line with eighth notes and slurs, and the bass staff provides accompaniment. The system ends with a double bar line.

The fifth and final system of musical notation on this page. The treble staff continues with a melodic line of eighth notes and slurs, and the bass staff provides accompaniment. The system concludes with a double bar line.



Con fuoco.

First system of musical notation. The treble clef staff contains a series of chords with a fermata over the first measure. The bass clef staff contains a rhythmic accompaniment of eighth notes. A measure rest is present in the first measure of the treble staff. A fermata is placed above the eighth measure.

Second system of musical notation. Both the treble and bass clef staves feature a melodic line with a series of eighth notes. The treble staff has a fermata above the first measure and an accent mark above the eighth measure. The bass staff has a fermata below the first measure.

Third system of musical notation. Similar to the second system, both staves have a melodic line of eighth notes. The treble staff has a fermata above the first measure and an accent mark above the eighth measure. The bass staff has a fermata below the first measure.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and an accent mark above the eighth measure. The bass staff has a rhythmic accompaniment of eighth notes. The system concludes with a fermata over the final measure.

Fifth system of musical notation. The treble staff features a series of chords with a fermata over the final measure. The bass staff has a rhythmic accompaniment of eighth notes. The system concludes with a fermata over the final measure.

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**THEO. PRESSER, 1004 WALNUT STREET,**

[FOR THE ETUDE.]  
CLASSIFYING PUPILS.

As the principal aim of your most excellent paper is to promote a judicious method in teaching music, it would, perhaps, not be amiss to have the plans of teachers working under various circumstances. For, although a general plan can and ought to be adopted for all scholars, whether they are taught in the various schools and conservatories or as private pupils, still, certain conditions require certain modifications of the general plan; and as my lot has been to teach music almost exclusively in a female seminary, and as I imagine that your paper reaches many teachers who are similarly situated, I venture a few suggestions as to the plan of studying those most important parts of any course in piano playing—Exercises.

It is true, many points relating to this subject have found lucid explanation in THE ETUDE, but, as far as I remember, no general plan has been presented yet; I therefore submit some of the ideas that I have found of service in my own teaching.

As soon as I can form a judgment of the attainments and abilities of my scholars, I divide them into five grades and subdivide each grade into two sections, in order to give even the less gifted pupils a chance to see themselves getting higher. Etudes are the surest gauge by which the attainments of pupils can be measured, and for that reason they form the basis for their classification. It seems almost superfluous to mention that it is useless to attempt any kind of etudes before the fingers will act rightly and the pupils are able to execute correctly all the scales and some of the simple broken chords; yet this is so often neglected that I cannot help touching this point.

Below I give a list of the principal works I use in the different grades and sections. As the special need of the scholar must be kept in view, it is not advisable to give the very same studies to all the pupils; but about the same amount of work in the aggregate has to be gone through by all. As a rule, I require about two books of Etudes for each section.

- Grade I. Section 1. Rudiments of music, perfect familiarity with the scales and the most common chords, etc.  
Section 2. Koehler Op. 50. Loeschhorn's easy Etudes.
- Grade II. Section 1. Duvernoy Op. 120. Doering Op. 8.  
Section 2. Czerny Op. 299, No. 1 and 2. Loeschhorn Op. 66, No. 1. Krause Op. 2.
- Grade III. Section 1. Heller Op. 46 and 47. Bertini Op. 29. Loeschhorn Op. 66, No. 3.  
Section 2. Loeschhorn Op. 66, No. 3. Czerny Op. 740, No. 1 and 2.
- Grade IV. Section 1. Cramer, Heller Op. 16. Bach's Preludes.  
Section 2. Clementi. Bach's Inventions.
- Grade V. Section 1. Moscheles Op. 70. Kullak's Octave Studies. Jensen Op. 32.  
Section 2. Chopin, Henselt, Bennett. Bach's larger works.

May it here be emphasized that no amount of Etudes will do much good if they are not practiced very slowly and carefully, and brought to a point where they can be played very smoothly and fluently, and then are kept up for some time, so that the scholar is able to play any one of the books which she has studied in a satisfactory way. I am in the habit of having a classified list of all my scholars hung up in my music room. The desire of getting into the next higher grade or section is a great stimulus for almost all the scholars, and I believe induces them to practice with more care and zeal than they would do without it.

That all along with the study of the Etudes, technical exercises, scales, broken chords, etc., are diligently and carefully practiced, is self-evident. I find in Plaidy's technical exercises all the essential parts in this line given in a simple and well arranged manner. As soon as the pupils can play most of the first six sections with correct position of the hand and right action of the fingers,

I cause them to transpose the simpler exercises into all the keys, giving for each lesson only one number to be carried through all the keys in chromatic order.

With regard to the scales, I think every teacher has had some trouble to impress on the mind of those pupils who are mentally rather slow, the signature of the scales. My mode with such pupils is, that after having explained fully the construction of the major scales, I cause them to play the tonics of the scales, with flats, in this order, B $\flat$ , A $\flat$ , C $\flat$ , F, E $\flat$ , D $\flat$ , and at the same time repeating the number of flats each has, directing their attention to the fact, that the first three have even numbers and the other three uneven numbers of flats. Having repeated this several times, it is very seldom that even dull scholars forget the numbers of flats of any major scale. In the same way I show them the number of sharps the major scales have, in this order, D, E, F $\sharp$ , G, A, B. C flat and C sharp major may be explained separately, and then the order in which sharps and flats succeed each other may be read over until it is indelibly fixed in the pupil's mind. That the practice of scales may not become too monotonous, it is very desirable that their order of practice should vary as much as possible. Dr. Wm. Mason's excellent work on technics presents, with its different accents, such a variety of the treatment of the scales that it is easy enough to find the most various forms for any single scale. Then, too, in order to gain perfect familiarity with all the scales, they may be studied for each lesson in groups; for instance, all the scales with sharps, all with flats, or in chromatic order (C, D flat, D, etc.), major and its relative minor, major and minor on the same tonic, etc. Afterwards triads, dominant and diminished seventh chords, according to certain formulas, may be added. In fact, the whole study of this part of the exercises can be presented in so many forms, that, for years, the pupil does not need to have exactly the same lesson over again. For more advanced scholars I find Pestrelia's technical exercises very serviceable. It being required that almost all of them must be carried through all the major keys, transpositions of more simple exercises at an earlier stage, serve as a good preparation for them. If to this some of Tausig's technical exercises are added, I think this part of the study has found its utmost limit.

STAUNTON, VA.

F. W. HAMER.

## COUNTING TIME ALOUD.

It is only against excess in counting, against incessant and deafening loud counting, and the disagreeable habit of beating time with the foot, that we feel compelled to raise our voice; for it would be impossible, at the beginning especially, to dispense with counting altogether. When it is indispensable, the numbers should be pronounced with a short and sharp utterance; this causes and steadies the rhythmical feeling, while drawing pronunciation causes indecision and uncertainty; impatient loudness stuns the ear of the learner, and the beating of time with the foot disturbs his firm position. A short, loud "One!" "Two!" put in by the teacher at the proper moment; a gentle, but decided, tap with the finger upon the lid of the piano or the arm of the pupil, will do more to impart animation and order to rhythmical feeling than all the noise and extravagant gesticulations by which so many teachers manifest their zeal. In cases of intricate rhythm, with complicated subdivisions, the teacher or pupil may count "One!—and—Two!—and . . ." instead of merely "One!" "Two!" etc., the conjunction indicating the unaccented member of the bar part. If the movement change into triple time, the word "and" must be dropped, and the bar parts indicated merely by "One!" "Two!" "Three!" It will also greatly assist the learner if the teacher play the difficult passages with him, in a higher octave, or only strike the principal parts of the bar, or, in slow movements, the members of each part. When the pupil has acquired a certain degree of steadiness and certainty, he should be accustomed to discontinue counting, where the rhythm is simple, and to recommence just before entering upon a more difficult passage; in slow passages, as much and as soon as possible, with all external aids.

Maelzel's metronome may be recommended as an aid to steadiness in the performance of the pupil; the metronomes should not, however, be placed upon the piano, as an irregular but regular performance may destroy the regularity of its vibrations, in the same way that the unequal beats of two watches resting upon the same shelf or table are apt to assimilate.—Dr. X. Marx.

[FOR THE ETUDE.]  
FINGERING AGAIN.

DEAR EDITOR:—I have read the expressions of opinion in regard to the different modes of digital notation which have come to me through the columns of THE ETUDE, from all parts of the country, with some interest, and while the matter of Foreign or American fingering may seem of little importance, it, nevertheless, is a question to which considerable attention necessarily must be given by every thinking teacher.

While it is quite evident that it cannot make the slightest difference whether the marks 1, 2, 3, 4, 5, or  $\times$ , 1, 2, 3, 4 are used, providing either one or the other mode is universally adopted, and in this way the annoyance of being almost obliged to make use of both modes be removed, it cannot be denied that, in case the Foreign mode alone was to be used, a person studying piano or organ in connection with one of the instruments of the violin class would be obliged to make use of two modes of fingering. (In playing the violin or kindred instruments the four fingers of the left hand being used on the strings, these fingers are indicated by the figures 1, 2, 3, 4, which correspond to the Foreign 2, 3, 4, 5.)

While I am too much of an American not to take some pride in the fact that the fingering used so extensively is named after my native country, and rejoicing in the possession of four fingers and one thumb on each hand, and not of five fingers, as the Foreign mode would make it appear, I, nevertheless, invariably use Foreign fingering in teaching, and frequently reject an edition of this or that composition which is brought to me with American fingering.

All the works of the masters, which are indispensable in training pianists, are published, in good and correct editions, with Foreign fingering; but it cannot be said that these works can be had, in equally good and correct editions, with American fingering.

I have often been annoyed by being obliged to make use of both modes of fingering, and see plainly that one or the other "must go." The question is: Which shall it be? It seems the American mode must go. I think it well, for various reasons, to make use of the Foreign mode, and doubt that any scholars would have trouble about the fingering in case they studied a stringed instrument. I have never experienced any great trouble in teaching scholars the two modes or in having them change from the American to the Foreign.

Yours truly, T. L. KREBS.

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JOHN MONTGOMERY.

[FOR THE ETUDE.]

## ON FINGERING OF SCALES.

DEAR EDITOR:—As "Ad Parrasum," in his article, "A Natural System of Fingering" (February, 1886), does not attempt to settle the matter, but rather to lead to a discussion, I am ready, for one, to "take the chair" after A. P. After having obtained "the word" I would begin in the following manner:—

LADIES AND GENTLEMEN:—After my predecessor, the honorable A. P., seems to have nearly exhausted the subject on fingering, there is little left to say. I, therefore, should merely confine my remarks to the protest of calling his "natural" system a new one, and allow myself to refer him to my articles on that subject in THE ETUDE, in one of which A. P.'s new (?) fingering was already mentioned as a good scale practice, that article being a mere reproduction of one sent to and published by Prof. Breslar in "The Klavierlehrer," No. 13, July 1st, 1884. Furthermore, I refer the learned A. P. to my article, "The Main Principle of Fingering," in THE ETUDE, August, 1884, continued in the October issue, page 186, where I said, "This rule underlies the fingering of all Scales." Mr. A. P., in his article, does not mention what minor scales he means, the harmonic or the melodic.

It seems to me that before establishing a universal fingering for scales, we should first mention whether the scales are intended to be taught theoretically or practically. Theoretically, each scale commences on the key-note, runs up to the key-note, and closes on the key-note. For these "theoretical" scales, the "old" fingering, I think, is quite sufficient, and the matter hardly open to discussion. But for "practical" scales, viz., as they may occur in real pieces, not in exercises (even Czerny's "Velocity Studies" included), a universal "stereotypic" fingering is, mildly expressed, an absurdity. There may be different objects in view, such as great velocity, or accent on a certain note, which may make a deviation from the "old" fingering desirable. Thus, for instance, can scales containing but one black key (G, e melodic downward, F, d melodic downward) be played much easier with the fourth finger on the black key, if speed is the object.

But most frequently we have to deal with scales not beginning with nor ending on the key-note, or not running exactly through one, two, or more full octaves; with scales which, in their character as dominant scales, commence on the dominant and close on the key-note or otherwise. Nay, I can easily imagine a run of the scale of F, where the placing of the thumb (I say the thumb) on the black key becomes desirable. Finally, I think that any player who, by proper exercise, has learned to pass the thumb from a white key to a black key (the expression is not logical but will be understood) will not need a new system of scale fingering. If anybody has treated this subject thoroughly and scientifically, as well as practically, it is Louis Kähler, in his work, containing 162 pages, named "Der Klavierfingersatz."

Yours truly,  
E. VON ADELUNG.

[FOR THE ETUDE.]

## SIMPLICITY OF TECHNIQUE.

CHAPTER II.

In the first chapter, it was shown that the only way of limbering and training the joints and muscles of the first finger is to swing the finger up and down on the knuckle joint. (Bend the other joints also, if you wish.) This may be done by swinging it in the air; as good as any way, but not very interesting. More interesting to tap on a table, only stopping when you must, from fatigue. It will not do to rest occasionally a second or two and then begin again. The number of taps without rest are the only ones that count. More interesting to the scholar, perhaps, to tap on a piano; but also, for the *hoarers*! Some people think it best to have some kind of spring pressing on the fingers, so that the muscles will have harder work; but, probably, the work will be hard

enough, in any case. As the first finger, so train all the fingers.

The THUMB is hinged on to the hand in a different way from the other digits, and has to pull against a mass of flesh that reaches as far as the middle of the palm every time it rises. In raising it to strike, it is well to try to place it on the back of the hand. This cannot be done, but the attempt to do it causes the thumb to strike in the way that gives it the most exercise.

Trait the thumb just as the fingers are trained, by striking hundreds of times, without stopping, on a table. As, when one finger strikes, all the others naturally incline to "twitch" with it, it is a good plan to let all the fingers except the striking one, rest easily on the table.

The thumb, in addition to its striking motion, has frequently, in scales and arpeggios, to pass under the hand and back again. Practice this motion, if you please, by sliding the thumb back and forth under the fingers, trying to touch the base of the little finger at each forward motion.

As every one knows, the fingers are frequently obliged to strike while spread apart. The muscles which spread them apart are very weak and insignificant. It is necessary, therefore, that the flesh between the fingers should be very soft and yielding. It is just the opposite of this in most beginners. It is a good plan to get in the habit of pressing two fingers apart on the corner of a box or desk, many times a day, until each finger is capable of standing at right angles to the next one.

The wrist, the elbow, and the shoulder joint, all have motions useful in playing, and may be exercised by striking or tapping on some object, or by swinging in the air.

It is, however, much the most interesting way, to practice everything but the tapping with the fingers on the piano; and the only reason that much tapping of the single fingers on the piano should be avoided is, that it is very annoying to musical ears.

It is understood, then, that the fingers may be perfectly trained to strike on the piano without once touching it.

The reason that we strike many times with one finger, instead of many times alternately with two fingers, as in trilling, is the same reason that it is more exercise to hop on one foot a quarter of a mile, than it is to walk with two feet ten miles. In walking with two feet, one foot rests while the other foot walks; while in hopping there is no rest, and therefore, much more exercise.

These gymnastic exercises, with others to be hereafter described, gradually destroy and change every particle of flesh there is in hands and fingers; so that, at the end of four, five, six, or possibly seven years, the pianist possesses a new hand, perfectly fitted for all he may attempt upon the piano or organ.

## RUBINSTEIN'S TOUCH.

Rubinstein's touch is thus analyzed by Sp. in the *Wiener Freudenblatt*, relative to the cycle of seven concerti recently given in Vienna. "What makes the pianist his touch. At a first glance, touch seems the result of mechanical labor, of a lever action. If this were the case touch might be taught and acquired. But this is not so. The mechanical conditions of touch alone can be taught or learned, touch itself, by no means. It lies deeper, and may be found in the physico-mental nature of the person. Out of the finger-tip, that strikes the key and thereby causes the string to vibrate, the soul speaks. Touch is the person himself. This personal mark, this 'I am I' is also disclosed by Rubinstein's touch." And this touch, so massive, so round and warm, displays the most diverse varieties of touches. Let him play with his hand arched or with straightened fingers; let him shake his tone from the wrist, or hit the keys with a stiff wrist; each time his tone will be different in shade; and from every position of the hand, or of each separate finger, there arise new and remarkable touches. He understands how either to compel or to coax his effects from the instrument. At the side of magical tone coloring we meet elementary effects, that are only prevented from becoming noises by the force of his soul power; under his hands arise thunder storms and the gently dropping spring rain."

FAYETTE, LA., Jan. 28th, 1886.

MR. THEODORE PRESSER, EDITOR OF THE ETUDE.

Occupying the advanced position you do in directing the musical thoughts of the day, and believing you are desirous of doing all you can to reconcile the existing difficulties that music teachers are called upon to meet, I desire to call your attention to some that have just come under my observation. I have recently examined Palmer's "Piano Primer," and "The Musician," by Ridley Prentice. While I can commend them each in their general sphere of work, I am sorry I shall not be able to adopt either as a standard "Text-Book." I will cite only a few in illustration. They both ask, "What is an interval?" Mr. Palmer answers (page 22): "The difference in pitch between two tones," etc. Mr. Prentice answers (page 33): "The distance from any note to any other note, the space between them." Now, while the thought of each may be the same, the statements are widely at variance. If Mr. Prentice can show his definition to be correct, then the term "Interval" does not refer to pitch, but is a measure of distance on the staff, as notes are only employed in that relation in music.

Again, Mr. Palmer, in his "Primer" (page 73), includes all movements in music between 50 and 160 beats per minute, while Maelzel's Metronome, one of which is on my desk, gives a scale from 30 to 208. Inasmuch as music is universally graded to Maelzel's Metronome, it will be an impossibility to conform to Mr. Palmer's table, and this is the more unfortunate from the high position Mr. Palmer has taken as a musician in other fields. He also reverses the order of movements, placing Adagio as the slowest in the first class, while Moore's Dictionary gives "Grave" as the slowest movement (see def. Adagio and Adagissimo, page 22). And Maelzel places Adagio above Larghetto in movement, and I find that writers so employ it. Moore, also, in definitions of Grave and Largo, makes a mistake in referring to Adagio as the slowest movement, but entirely at variance with his other definitions and other authors. Mr. Mathews places Adagio as the third degree, with Largo slower than Grave, and Wm. Mason gives Grave as the slowest degree of movement, showing the necessity of a general understanding of these terms, so universally employed. Mr. Palmer includes "Moderato" within 76 beats per minute, when I find it employed uniformly at over 100. "Allegretto" is the first movement in his third class, 72 to 104, unless Maestoso is included as a degree of movement, which is unjustifiable, as it pertains wholly to the character or style and expression of a composition, and most writers give a movement of 112 to 126 to Allegretto. Allegro is the lowest movement in his fourth class, 100 to 132, and I find in Cramer's Studies, and other standard works, that Allegro is 132 upward. In his fifth class, 128 to 160, he includes "the utmost degree of rapidity."

What shall be done with Heller's "Scherzo," "Allegro Giocoso," ♩ = 252, or the "Ring Dance," by Schumann, ♩ = 176, and most of the advanced studies of Czerny and Moscheles that are metronomed from 172 to 216 beats per minute? Certainly there is need for the American College of Musicians to agree upon certain standards and definitions that shall be respected by all authors and publishers of repute. Lastly, is not the analysis of "Listen" in January issue of THE ETUDE, faulty in presenting a so-called two-phrase period, whereas a period should consist of two sections, and they in turn of two phrases each? In closing, I would suggest a greater conformity in musical terms, definitions and tempos, and then have greater care exercised in issuing any work that is put forth as a text-book.

I can scarcely secure editions that are not faulty either in text or marking, and must be supervised before giving to a pupil. It would save to the teacher much valuable time if some of these things could be corrected, and would hasten the day of musical progress and unity.

J. W. ROGERS.

## REPLY TO MR. RUGGLES.

We are gratified at the many earnest expressions of music teachers. They show original thinking, and that is, after all, the objection of our publication. We often publish adverse views on the same subject, which is done, especially, to set each one thinking for himself or herself. It has been urged by a number of subscribers that we open a department for protests, opinions, suggestion, etc. We would not do this unless it were to encourage any movement of this kind. Mr. Ruggles is to be thanked for his earnest criticism. Let others, who have any positive convictions on anything relating to the Art of teaching, write them out and submit them to us for publication.

We have given Mr. Ruggles letters to Mr. Palmer and Fred. C. Hahn, who have replied. We append what they have written. We will only mention, in behalf of Mr. Prentice's remark about an interval, that his first grade of "The Musician" is written for little children, and not as a book of definition. The passing remark he makes on intervals is not positively leading, while it is in the same simple language as the rest of page 82, which is a simple description of "Hunters' Song," by Schumann.

EDITOR OF THE ETUDE.—As to "Interval" being the difference of pitch between two tones, and the name of their effect when performed simultaneously, I consider quite beyond argument.

The second point raised by Mr. Ruggles is simply a misunderstanding of my meaning, which, possibly, might have been put in clearer language.

I did not intend to convey the thought that *Adagio* is slower than *Grave*; but that they all indicate very slow movements. There is no authority for the exact slowness or rapidity of movements when these terms are employed, and I tabulated them for the very purpose of calling forth just such remarks as those which I have given. Composers use them indiscriminately, hence I classified them rather than to give them numerical order. Certainly, Mr. Ruggles would hardly have us take Moore as our authority upon technical terms.

The point which is raised with regard to the "utmost degree of rapidity" is, I think, well taken, and I should bring the whole subject before the Committee on Terminology, of which I am a member, and if, upon discussion, we can come to some uniform standard, I will gladly have the Primer corrected so as to conform with their decision. Truly, but hastily,

H. R. PALMER.

TO THE EDITOR OF THE ETUDE.—In a communication to your paper from Mr. J. W. Ruggles, of Fayette, Ia., in which he criticises certain points in two musical textbooks lately published, he also raises a question as to the correctness of the division into "periods" of a short composition, by Prentice, called "Listen," which appeared in the January issue of THE ETUDE, asserting that two sections of two phrases each are necessary to form a musical "period," and that two-phrase periods are not to be recognized as such. Being the editor of said composition, as it appeared in your paper, I ask for a brief space in your columns for a few explanations.

Taking first a broader view of the subject, we might ask, why should we wish to circumscribe, by mathematically strict rules, such as the one indicated above, the free art of musical composition, so entirely subjective in its nature, and so much richer in its infinite variety of expression than any of the other arts, or even language. The "periods" of written or spoken language are not composed of an arbitrary fixed number of sentences, and while we recognize the greater formality of musical periods as compared to those expressed in words, owing to the element of rhythm and harmony to be taken into account, yet, it cannot be possible that among such a great number of musical thoughts, written or unwritten, there should not be found period formations of different length and construction.

Speaking in a more technical sense, we refer to the work on "Musical Form," by Ludwig Busser (Berlin), an admirable work, on account of its clear, concise, and systematic treatment of this almost inexhaustible subject. According to his definition of a period, it consists of two phrases placed in *harmonic contrast*, or, as "Antecedent" and "Consequent" (Vordersatz-Nachsatz), whereas two phrases, of exactly the same contents form a "Double phrase." Where the phrases of a period are each four bars, he calls it a "small eight-bar period," and where the phrases are each of eight bars, he calls it a "great sixteen-bar period." He also recognizes a "three-part period, consisting of three eight-bar phrases."

As I do not wish to enlarge on the technical details of this subject, I beg leave, in conclusion, to refer to the first sixteen bars of the Adagio in Beethoven's first Sonata. These are analyzed in the above named book as first and second period, each consisting of two four-bar phrases closing with a Dominant second on Tonic. If, on the other hand, according to Mr. Ruggles' theory, these groups of two phrases formed only a section of a period, then we would have a period, with both sections closing on the Tonic, which is contrary to the nature of what is called a period.

RICHMOND, VA.

FRED. C. HAHN.

## NEW PUBLICATIONS.

ED. SCHUBERTH & Co., New York City.

Mr. Emanuel Moore, the Pianist and Musical Director of the Lehman-Rummel Combination, has published two beautiful and original songs. Mrs. Trebar, with her accustomed skill, has made the translations. The first is from the text of Lenan, "An den Wind," and the other Bodenstedt's "An Zuleikhah." They are thoroughly musical, and, above all, vocal. So many songs, written by even good musicians, are impracticable vocally. Here the case is different. The accompaniments show the hand of the artist.

WHITE, SMITH & Co, Boston, Mass.

"SPRING FLOWERS," by CALIXA LAVALLEE.

A pretty soprano song in D $\flat$ , goes as high as A $\flat$ . A simple, sweet composition, thoroughly in keeping with the text. Accompaniment in arpeggios. Excellent.

O. DITSON & Co., Boston.

"MY MOTHER'S LULLABY." Words by FOSTER

COATES. Music by STEPHEN MASSETT.

Judging from the illustration that adorns the title page of this melting composition, the occupant of the cradle must have had a rare ear for remembering music. His musical taste is poor, like the composition.

"FARMERS' HARVEST SONG," by C. H. WHITTIER.

Strangely enough, this composition is in common time, instead of the traditional 3/4 rolling rhythm, the words of such songs usually evoke. It is a jolly good humored composition, however, and sure to be popular. The accompaniment is not too hard, and the sentiment is of an every-day sort.

"ANGEL WINGS," by ROMILLI.

This is a little in the style of Braga's "Angel Serenade," particularly in the accompaniment, having almost the same figures. Still, it is likely to become a favorite, being of the average type of ballad music.

"THE LITTLE FLIRT," by J. W. WEBBLER, is a bright Polka Mazourka in D minor. A good teaching piece.

"TO THE FRINGED GENTIAN." A musical sketch, by C. C. STEARNS.

What possible connection there can be between Instrumental music and Botany is a question. How far Mr. Stearns has musically characterized the beautiful "Gentian" must be answered by some one better acquainted with flowers and music. It is a pretty piece, despite the title.

MR. WASHBURN, St. Joseph, Mo.

"THE NIGHT THAT BRINGS YOU HOME TO ME" and "DOWN IN THE DELL WHERE THE PRIMROSES GROW," by HENRY M. BUTLER.

The character of these songs is sufficiently indicated by their titles. They both have choruses. This style of song literature is flooding the country, *ad nauseam*.

CARLYLE PETERSILKA, Boston, Mass.

Milo Bonediet sends us two short compositions—A "MAZOURKA" Op. 1, and an "ALBUM LEAF." Both compositions are distinguished by the earnest and artistic spirit and freedom from affectation that characterize the work of this young composer.

LOUIS H. ROSS & Co., Boston.

"NOCTURNES FOR VIOLIN AND PIANO OR CELLO," by EARNEST JONAS.

Mr. Jonas is a well known composer, and this gentle nocturne will add further to his reputation. It is not hard.

Were parents more enlightened as to the needs of thorough musical practice, the instruction of children would be begun at an early age, and instead of selecting a bungling ignoramus as a teacher, they would select a conscientious, experienced leader, capable of directing the important first steps of young music students toward sure and rational art progress.—RITTER.

## The Wisdom of Many.

A RULE is a crutch that only the impotent use.

To chase an ignis-fatuus we may lose a beacon light.

Trifles make perfection, and perfection is no trifle.—ANGELO.

By vanquishing the giants, the pigmies will scatter of their own accord.

To awaken within the youthful breast an earnest incentive, is the teacher's highest duty.

Better, in digging for a spring, strike a living spring than to pour water in a hollow place.

Every one must educate himself. His book and teacher are but helps; the work is his.—WEBSTER.

Parents have no right to ask pupils to shape their musical studies in such a manner as to tickle their ears.

The unsurpassable Bach knew a million times more than all the rest of us put together.—SCHUMANN.

A composition in which the character changes abruptly, as in a *potpourri*, has no artistic value.—WEITZMANN.

Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated.—PRENTICE.

Simplicity, of all things, is the hardest to be copied, and ease is only to be acquired with the greatest labor.—STEELE.

The smallest musical product of the child's efforts cost a complexity of thought and discipline that should challenge admiration.

Not one teacher alone can meet the multiplicity of wants and satisfy the diversity of tastes that characterize an advanced civilization.

Music should take rank among the most important means by which educators seek to secure for their pupils symmetrical development of mind and character.

Itinerant mountebanks hanging about the doors of the rich are able to persuade the foolish that they possess a power conferred on them by the gods.—PLATO.

Men are born to learn from one another. If one were to know only that which he learns by personal experience, his stock of knowledge would be small indeed.

"I imagine that in hearing music, one who has not studied this art, and who is ignorant of its processes, receives nothing more from it than a simple sensation."—FERRIS.

If a person is stingy and mean when poor, he will be so when rich; and likewise, if a person is careless and superficial as a pupil, he will not be different when he becomes a teacher.

One must eat more than just enough to live, in order that the digestive organs have proper exercise; so one must read much more than they remember, in order to maintain mental activity.

Let the child of affliction take comfort in finding one like himself who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admittance into the rank of worthy artists and men.—BRETHOVEN.

A person cannot learn to swim without water, neither can he swim in a very small tub. A child comes to the knowledge of his mother tongue in early years, and speaks words, great and small, with equal facility. So may a child, if put to it, learn to play and understand Bach and the classic masters, first as well as last.



## CONCERT PROGRAMMES.

*Detroit Conservatory of Music, Fred. H. Clark, assisted by Miss Amy Fay.*

- (1. Andante Favori, F Major, Polonaise, Op. 89, C Major, Beethoven; 2. Andante con Variazioni, Op. 46, B Flat Major, Schumann; 3. Polonaise, Op. 44, F Sharp Major, Nocturne, Op. 62, No. 1, B Major, Chopin; 4. Four of the Etudes Transcendentes, Op. 1—No. 1, Prelude, C Major; No. 2, Capriccio, A Minor; No. 3, Paysage, F Major; No. 7, Eroica, E Flat Major; Grand Valse of Bravura, B Flat Major, Op. 6, Liszt; 5. Fantasie on Russian Air, Thalberg; 6. Abandoned, Schumann-Raff; 6. Variations for two Pianos, Op. 35, E Flat Major (upon a Theme, Minuette, from Beethoven, Sonate, Op. 31), Saint-Saens.

*Fayette, Iowa. J. W. Ruogles.*

1. Victor, Andante and Waltz, W. M. Pettet; 2. Piano Duet, Chasse au Lion Grande Galop, C. Koelling; 3. Anthem, Daughter of Zion, H. R. Palmer; 4. Piano Solo, Sonata No. 1, Haydn; 5. Vocal Trio, Concert of Nightingales, Concone; 6. Piano Duet, Heavenward, Fences Religieuses, Drescher; 7. Concert Solo, Lizzie Polka, Hartman; 8. Vocal Duet, Friend Paul and Job Gray; 9. Glee, Lo! The Bright Crimson, Palmer; 10. Piano Solo, Tarantelle, S. Heller; 11. Vocal Duet, Land of the Swallows, Massini; 12. Violin and Piano, Selection of Waltzes; 13. Vocal Quartette, It Will Be Summer Time, Webster; 14. Piano Solo, Golden Bells, Sidney Smith; 15. Piano Duet, Awakening of the Lion, A. DeKonstis; 16. Minerva Polka, Frankensfeld.

*Miss Kelsey, Sioux City, Iowa.*

- Organ (a), Pedal Phrasing Study, Back; (b) Il Pianto, Donizetti; Song, Winter, Children's Songs; Lino, La Voix du Ciel, Nohly; Piano, Two Etudes, Heller; Song, On the Tree Tops, Children's Songs; Piano, (a) Songs Without Words No. 6, Mendelssohn; (b) March, Gade; Piano, La Cascade, Pauer; Piano, (a) The Wayside Inn, (b) Farewell, Schumann; Piano, Preludes, 21, 6, 16, Chopin; Song, Across the Bay, Eric Hills, Marie Martinon; Piano, Cupid, Animan, Rossini-Liszt; Spanish Dances, 1, 2, 5 (arranged for two pianos), Moszkowski.

*The University of Kansas, Wm. MacDonalD, Music Director.*

1. Suite for Piano, (a) Prelude, J. S. Bach; (b) Minuet, S. A. Emery; (c) Gavotte, J. S. Bach; 2. Duet, I Would Give My Love, Mendelssohn; 3. (a) Serenata, Moszkowski; (b) Spinnlind, Litolf; 4. Bartolone, Amo, Mattei; 5. Piano; (a) Waltz, Chopin; (b) Military Polonaise, Op. 40, Chopin; 6. Soprano, 'Tis Not True, Mattei; 7. Piano, Nocturne, Op. 37, No. 2, Chopin; 8. Bartolone, Aufenthal, Schubert; 9. Les Preludes (two pianos), Liszt.

*Danville College for Young Ladies, J. Henry Smith, Director.*

- Oboron (four hands), Weber; Polka Boheme, Rubinstein; Badinage, Thome; Song, Angel's Serenade (with violin obligato), Bruga; Danse Rustique, Mason (Waltz in E Flat, Chopin; Oboon, Hied Bells, Gumbert; Rondo Brillante, Weber; Tarantelle in A Flat, Heller; Rhapsodie, No. 7, Liszt; Song, Magnetic Waltz, Ardit; Overture, Stradella (four hands), Flotow.

*Wolfram's School of Music, Canton, Ohio, Johannes Wolfram, Director.*

1. Sonata, Op. 27, No. 2 (Allegro Presto), Beethoven; 2. Rhapsodie Hongroise, No. 2, Liszt; 3. Fantasia No. 23, Mozart; 4. Vocal Valse, At the Meadows, W. G. Smith; 5. Gazelle, Kullak; 6. Mazurka Caprice, Wolnhenaupt; 7. Concert Valse, Wieniawski; 8. In the Twilight, Sireletzki; 9. Last Hope, Gotschalk; 10. Concert Etude, Henselt; Dissertation, Subject, "Musical Taste"; 11. Concert Paraphrase for eight hands, upon themes from Verdi's Operas.

*Vermont Methodist Seminary, A. A. Hadley, Montpelier, Vt.*

1. Pas Redouble, Streabong; 2. Theme and Variations, Op. 47, No. 2, Beethoven; 3. Organ Solo, Pastorale in F, Whiting; 4. Sonata in D, Op. 83, Diabelli; 5. Song, Awake, Adams; 6. Mazurka de Concert, Op. 9, Lange; 7. Gavotte in F, Reyloff; 8. Organ Solo, Theme and Variations, Op. 30, Thayer; 9. (a) Fantasia in D Minor, Mozart; (b) The Evening Bell, Mendelssohn; 10. Song, Speed Owl, Roedel; 11. Waltz in A, Op. 17, Moszkowski; 12. Overture, Lustspiel, Bohm.

*Wesleyan Female Institute, Staunton, Va., G. W. Bryant, Director.*

1. Overture to Tancred (piano trio), Rossini; 2. Schammerled (piano solo), Schumann; 3. Love is Never Blind (vocal duet), Bischoffs; 4. Fantasia sur un Theme Allemand, Leybach; 5. Lovely Spring (song),

Coenen; 6. Waltz, Op. 64, No. 1, Chopin; 7. La Somnambule, Leybach; 8. The Sunset (song), Fusco, 9. Pizzicati, Delibes; 10. Nocturne, Op. 15, No. 3, Chopin. Granger Place School, Canandaigua, N. Y., Wm. H. Sherwood.

Chromatic Fantasia and Fugue, D Minor, J. S. Bach (1685-1750); Sonata, G. Minor, Op. 14, No. 2, L. Van Beethoven (1770-1827); Three Marches, Op. 18 (for four hands), Niels Gade; Christmas Dances, Op. 14, No. 7 (from "Children's Series," M.S.), W. H. Sherwood; (a) Barcarolle, F Major, Op. 60, Scherzo from Sonatas, Op. 35, Nocturne, C Minor, Op. 48, No. 1, Frederic Chopin (1809-1849); Carneval Franz from Vienna, B Major, Op. 26, Robert Schumann (1810-1886); Exhilaration, A Major, Op. 14, No. 2, Ethelinda, D Major, Op. 14, No. 3, Medea, Op. 13, M.S.S., Wm. H. Sherwood (1854-); Second Hungarian Rhapsody, Franz Liszt (1811-); Octave Etude, No. 7, Theodor Kullak (1818-1888); Toccato di Concert, B. Major, Op. 36, August Dupont (1828-).

*Rochester, N. Y., C. S. P. Cary.*

Sonata, Op. 40, Andante con moto, Weber; Serenata and Trios—Moszkowski-Rive King; Robin Adair, Richard Hoffman; Tarantelle, Op. 43, Chopin; L'Inquietude, Op. 29, Dreyshock; Sonata, Op. 2, No. 2, Allegro vivace, largo appassionato, scherzo rondo, Beethoven; Sonata, Op. 24, adagio, rondo, Weber; Air, Valse, Handel; (a) Ballade, Op. 47, Chopin; (b) Concerto, Op. 11, Albert, Chopin.

*Schubert Recital, Miss F. E. McKinney, Miss Gordon's School, Philadelphia, Pa.*

Piano Solo, March, Op. 27, Nos. 1 and 3; Sketch of Franz Schubert's Life, taken from the "Great German Composers"; Piano Solo, Monnetts, Op. 122 and Op. 78; Vocal Solo, I who is Sylvia; Piano Solo, Sonata, Op. 120, allegro moderato, andante, allegro; Vocal Solo, Last Greeting; Piano Solo, Serenade; Piano Duet, (a) Moment Musical, (b) Ave Maria; Vocal Solo, Margaret at the Spinning Wheel; Piano Solo, Impromptu, Op. 142, No. 3, theme and variations; Vocal Solo, The Wanderer; Piano Solo, Impromptu, Op. 90, No. 4, and Op. 162, No. 2; Piano Quartette, Symphony in C, andantino con moto.

[FOR THE ETUDE.]

## MR. WOOD'S FINGER GYMNASTICS.

A THOROUGH examination of Mr. Charles W. Wood's Finger and Wrist Gymnastics leads me to the belief that the whole system, if it may be so called, is more ingenious than real, more specious than rational, at least in its present shape.

That the muscles brought into action by piano playing ought to be exercised in some way, thereby strengthened, and consequently rendered more ready to receive the control of the mind, no one will question. Mr. Brotherhood, who depends almost solely on the technician, and Mr. A. D. Turner, who depends solely on keyboard practice, aim both at the same object, though their means are vastly different.

But the question is, as to Mr. Wood's system, not whether the muscles ought to be strengthened, but whether such gymnastics as he advises will lead to technical usefulness on the piano. These gymnastics are claimed "to release from the drudgery of mere mechanical practice for flexibility," so that "time devoted to the instrument may be given to the niceties of interpretation."

According to such theory, the prestidigitator, whose nimbleness of fingers astounds sometimes the keenest of observers, must be at once ready to attend to the niceties of interpretation, provided he understand musical notation as applied to piano. And while the comparison is fresh in the mind, we may as well say, that Mr. Wood's finger gymnastics would probably be highly beneficial to the species of acrobatism known as legerdmain.

The one point that is wanting, thus vitiating the whole system, is the blow on the key. How are the Finger gymnastics to teach the brilliant legato touch, so clearly described by F. Taylor as the blow from a finger lifted at sufficient distance, and striking swiftly and vertically? How are they to lead to clinging touch, which Mason and Matthews so infrequently show to be essential, the blow once given?

Mr. Wood may say that the fingers strengthened by his gymnastics will be better prepared to execute Tay-

lor's attack and Mason's touch. Granted that it be so, what will give us the instinctiveness of correct attack, and of proper clinging, without which the mind will be as much hampered by technical cares, as if the hand had not been improved at all? Only training in the one direction that is all important will give it to us. He who can do what is required, when he is left to cogitate upon the matter, and has all the time necessary to do it in, and he who does it instinctively—well, let us say semi-consciously—while his mind is intent on higher aims, are two different men. The former may be a practical gymnast of the hand, but as to piano playing, he is only a theorist; the latter is a pianist, at least in the embryo, although his fingers may not have been trained to "a sweep twelve times greater than necessary." The "monotonous repetition of blows," lies between the two.

Despite all Mr. Wood can say, an extensive use of a genuine key-board, upon which we can strive to play finger exercises in Wieck's way, "so they may sound beautiful," will be necessary at all times, if we want to become pianists in the true sense of the word, that is, exponents of music in its pianistic expression.

Imagine a would-be blacksmith graduating "before the hammer" in the parlors of a gymnasium which would give his arm twelve times the sweep necessary to wield the machine, without ever teaching him when, how, and where to strike!

Well, I expect, after this, I ought to apologize to Mr. Wood, who, I am satisfied, seeks, like many others, the good of the musical world, and whose ideas ought to be shielded from ridicule by their very honesty.

I will, then, resume a sober countenance, and hint a few objections to the system in itself.

Where in the world is Mr. Wood going to find an untrained hand, the fifth finger of which can be placed in such a position as to touch with its tip the palm of the hand, while the other fingers remain extended? Would it not be an edifying discovery, if, upon investigation, we found that a good many of our best players cannot perform this feat—placed upon the very threshold of the Finger gymnastics—and which makes of poor Fifth a kind of half-thumb?

How long will it take for the untrained hand to be enabled to perform this motion, utterly useless in itself, on the key-board?

I respectfully suggest that the time be used in "monotonous repetitions of blows."

Then, after each finger has been worried into monotonous acquaintance with the palm of the hand, comes an exercise which strongly favors of Schumann's dreams of hypothetical finger independences, the placing of any finger of one hand upon the palm of the other, and the closing of the remaining fingers underneath the hand. Now, all ye who can and do play, try the experiment a number of times with the fourth finger of the right hand, and attempt after that to play Cramer's No. 30 (Bilow's edition); you will see the good of the exercise. If it does you no good, what can it do to the untrained hand? Would not digital tenotomy be preferable at any time?

And yet, it would be wrong to say that Mr. Wood's ideas are altogether erroneous. The fact is, that I have known of finger gymnastics being used successfully, but they were always more progressive, more to the point in view, and combined with an early acquaintance with a real, live key-board. Modified in that direction, Mr. Wood's gymnastics might probably render good service, especially in the saving of time. A. BIDEX.

FELLOW teachers, how much improvement have you made since last year's season of teaching? How many good musical journals do you read, and how much time have you given to studying during the past winter? Do you mean to teach this year just like you taught last year, and use only the music you used last year? Remember this is a progressive age, and unless you are a diligent student, you will soon be behind the times. The teacher who does not study to improve is not worthy the name of music teacher, no matter how much or how long he may have been called "Professor."

## Questions and Answers.

QUES.—Pronounce Rive-king and Kjerulf?

ANS.—Ree-vay. Kee-ah-oof.

QUES.—Please name the different airs in S. B. Mill's "Recollections of Home?"

ANS.—1st. Kelvin Grove. 2d. Charlie is my Darling. 3d. Home, Sweet Home.

QUES.—May not two voiced counterpart close on a 6th? And if not, why not?

ANS.—The books forbid it; because the 6th is regarded as an imperfect consonance.

QUES.—Give metronome marking for the different movements of Beethoven's 1st Symphony?

ANS.—1st movement, introduction,  $\text{♩} = 54$ ; Allegro,  $\text{♩} = 116$ ; 2d movement,  $\text{♩} = 76$ ; Minuet,  $\text{♩} = 64$ ; Finale,  $\text{♩} = 126$ . Some might take different tempo.

QUES.—Does *Senza Sordini* mean without soft pedal?

ANS.—No. *Senza Sordini* means "without the dampers." It is a direction to use the *dampers* (right hand) pedal.

QUES.—Oblige me by stating, in your Feb. or March ETUDE, the correct pronunciation of the terms *dactyl*, *martelé*?—J. D.

ANS.—*Dactyl*shay. *Martalay*.

QUES.—What do you consider the best work for self instruction in counterpoint, discarding figured bass; and what is the price?—W. M. P.

ANS.—Haupt's, translated by H. Clarence Eddy, is, perhaps, the best. Price \$1.50.

Please answer the following questions, for the benefit of students of music in its various departments. —M. L. Q.

QUES.—Does it pay to study harmony?

ANS.—Yes.

QUES.—Does the study of Form help one to comprehend the master's meaning, or to interpret any work of art?

ANS.—Yes.

QUES.—If one has perfect technic, has he anything more to learn in order to be a good musician?

ANS.—Yes.

QUES.—Can one who knows nothing of harmony, counterpoint, figure or form, teach the piano or any other instrument (voice included) as well as one who understands and insists on all students studying these branches in connection with the history of music and historical development of technic?

ANS.—No.

QUES.—Is it necessary to be able to distinguish the subjects, answers, counter subjects, episodes on foreign or essential ideas, relative importance of voices in exposition, strettos, etc., various modes of exploiting motives in sonatas, etc., or will any school of technic alone for ignorance of these things in executing the works of the masters?

ANS.—This knowledge is necessary. Technic is no substitute for it.

Will you please answer, through THE ETUDE, the following questions.—W. H. D.

QUES.—In playing chords and octaves, is it not best to employ both wrist and forearm movement?

ANS.—The forearm may sometimes be employed in heavy chords. Ordinarily, it is better to employ pure wrist action or combined wrist and finger action. The latter tends to loosen the hand and break up rigidity.

QUES.—Whose editions of Beethoven's Sonatas and Bach's 48 Preludes and Fugues are the best?

ANS.—The Cotta edition of Beethoven is excellent, especially the sonatas edited by Von Bülow. The Peters edition is also good and inexpensive. The P. edition of the Bach fugues, edited by Dr. Bishoff, is, in my opinion, the best.

QUES.—Why is the German method of fingering better than the American?

ANS.—The advantage to Americans of using German fingering is, that it enables us to use the best German editions of the best music without re-fingering. The Cotta, Peters, Litolfa, and other editions are better and cheaper than the American. Read back issues of THE ETUDE on this question.

QUES.—Can you inform me how Beethoven's Sonata Op. 27, No. 2, came to be called the Moonlight Sonata?

ANS.—The name Moonlight was given this sonata to make it sell. It was suggested by the quiet, pensive character of the first movement.

QUES.—What method of practice would you recommend for learning to play even groups against odd groups of notes?—J. W. L.

ANS.—This question was answered, so far as twos and threes are concerned, in the March Number of THE ETUDE. Fours and threes, as in Chopin's "Fantasie impromptu," Op. 66, must be played with each hand separately, in even time, and then put together. There is no other way.

QUES.—Is the parallel 5th in the following progression allowed, and if so, why?



ANS.—Yes. Such passages are often found in the best composers, where the bass goes up to the third into which the seventh commonly resolves. It is an exception sanctioned by the best practice, for which it is hard to give a reason, except that it sounds well.

QUES.—Please answer, through the columns of your paper, this question: Can you give me a few simple rules for teaching a young child position? I find my hardest work lies there.—E. B. F.

ANS.—The best way to teach a child anything is by example. Theories count for little with them. Show the child how you hold your hand, and tell him to do his exactly so. When he fails, show him when and how he has failed. I know no better rule than this.

QUES.—Do artists stoop to learn harmony and composition, or do they depend solely on their own notions concerning a work placed before them for pedal, phrasing, form, etc.?—M. L. Q.

ANS.—Real artists are always musicians in the higher sense. The content of a musical composition can only be got at through the form. Consequently, the more complete and thorough the knowledge of the form (under which term may broadly be included all the technic of composition) the more fully and easily can one comprehend and interpret the content.

QUES.—Would you have the kindness to answer the following questions in THE ETUDE? Write out, as played, the whole 56th measure, (or any one of the Capriccio movements) of Liszt's Chopin Etude, No. 2, also 42d measure? I am at a loss to know how the grace notes are played.

ANS.—Mme. Rivé-king's edition has all the embellishments written out in full, and has also a good cadenza. It is a very useful edition.

QUES.—Why might we not have a standard unit of time? In other words what is the necessity of  $\frac{3}{4}$ ,  $\frac{2}{4}$ , and  $\frac{4}{4}$  time?

ANS.—There is, perhaps, no real necessity, except convenience in writing. And it would be hard to say sometimes, why a composer chose one form of rhythmic expression rather than another. The choice may often depend on some sub-conscious perception which neither the composer nor anybody else could explain. The time of any piece of music can be divided by two or by three. Exceptions like the  $\frac{3}{4}$  time are too seldom to be of consequence.

$\frac{3}{4}$ ,  $\frac{2}{4}$ , etc., can all be written in  $\frac{3}{4}$  time.  
 $\frac{3}{4}$ ,  $\frac{2}{4}$ , etc., " " " "  
 $\frac{3}{4}$ ,  $\frac{2}{4}$ , etc., " " " "  
 $\frac{3}{4}$ ,  $\frac{2}{4}$ , etc., " " " "

Consequently, there is no necessity of so many different times.

QUES.—In Chopin's Nocturne Op. 9, No. 1, can the group of 22 notes be so divided as to fall in even with the measure, for example, groups of 4, then two groups of 8, followed by three groups of 4? Give a rule for the subdivision of such irregular groups.

ANS.—Play two notes in the right hand to each of the first four notes in the left hand first, then play a triplet in the right hand to the remaining two in the left. Do this in each group of six in the left hand. Other divisions are possible, but this is as good as any. No general rule can be given. Cases of 22 notes will be played towards the end, when repose is approaching, these will be fewer.

QUES.—In Howard's "Course in Harmony," is this rule (p. 41), "Two parts should not skip at the same time; if one part skips the other should move a second." Now; it cannot always move a second without moving to a dissonance, which is forbidden. Can it, in such a case, remain stationary?

ANS.—Yes. The general principle is, that notes in common between two chords in the same voice and that other voices move to the nearest note in the next chord. But voices often skip to avoid worse progressions. Two may even do it at the same time. There are exceptions to all rules.

QUES.—I wish to ask one question. What do you consider the best method to teach the minor scales? I have generally taught them according to Richardson, using the mixed and harmonic scales instead of the melodic. I observe that J. H. Howe does the same, and for that reason I like his book better than Plaidy's. Would like to hear your opinion?—M. E. G.

ANS.—Pupils ought to be familiar with both the "harmonic" and "melodic" forms of the minor scale. Why use the "mixed" form at all? The whole subject of minor scales, minor chords and minor music generally, is badly enough "mixed" at best, without mixing it any more. Dr. Moritz Hauptmann pointed out, more than thirty years ago, the present form of minor scale is a "mixed" one and not a true minor. It is to be hoped that a thorough reform in this field is impending.

QUES.—In Bach's figure (G minor), is the first real pause or end of the first phrase on the key-note, G, in the middle of the third measure? Will you give an analysis of the piece in THE ETUDE? I never studied one before nor heard one analyzed.

ANS.—It would occupy too much time and space to give a complete analysis of the figure, but the following suggestions as to how to study a figure will assist in making much clear to you.

A figure is a succession and combination of melodies formed essentially from one leading motive or *subject* as it is termed. It may have two, three, four or more voices or parts, which in their position about compass, correspond to the four vocal parts, viz., soprano, alto, tenor and bass. In the figure under consideration, all the four voices are present. First, you should trace the progression of each voice throughout. This may best be done by writing each voice on a separate staff. Assign to each of four pupils the task of writing out one voice, and then have them brought together for inspection and comparison. Number the measures. In the C minor figure, the subject is introduced in the alto. This, in the next measure, is repeated in the soprano a fourth higher, making a sentence in the soprano (first and second measure). In the syncopations of the third measure you may also hear a very close imitation of the subject. Measure four (on the dominant) prepares the first close which is made on C (first note of fifth measure). Measure five and six are made up of fragmentary and free imitations of the original subject, and form a sort of connective melodic passage. Before this sort of imitation ceases, the grave old subject (last of measure six) pokes in her head, this time a fourth lower, so as to silence the giddyness of the tripping soprano. No sooner has the latter ceased to listen, than the elder childing dame catches the infection herself, and goes dancing down and around (measure seven) and up to the top of her voice (D), here, pausing a moment, the soprano, who has, meanwhile, been contemplating her rival in astonishment and watching her, in retreating to the octave of the original subject in the octave of the original theme (measure eight), while the alto retreats slowly downward, step by step, to G, relentlessly pursued by the soprano. Meanwhile the bass has come in to announce the subject in the fifth measure) before the soprano section, and then, accompanied, in contrary motion usually, the feminine duet above. Notice how the subject, with its intervals inverted, comes in in the tenor (fifteenth measure). The subject reappears in bass, measures eleven and twelve; in soprano, measure fourteen; in alto, measure fourteen and fifteen (prolonged in quarters). In also, measure sixteen, followed closely by the same in the soprano (an eighth above the original); and again at the sixth. We will not point out any more. You will find it an intensely interesting study, as well as a useful one, to search out the repetition of this principal motive, and in playing to bring this out prominently. It must not be expected to find this motive exactly repeated as announced by the leading voice. It suffers change in the intervals by extension, contraction, augmentation, and diminution. Instances of the same motive are found everywhere, showing that but one thought was uppermost in the mind of the composer, and all subordinate ideas are so constructed and associated as to give prominence to this one principal motive. The more studies separately and in connection now be considered together, and study of the interval relationship and harmonic progression should be made. Modulations and cadences noted. There is an endless study in the figure, and having grasped it intellectually, the student will be able to play it with a vigor and joy that far more than any monophonic form of composition.

NEWS OF THE MONTH.

The month has been unusually fertile in musical news, and there appears to be no diminution of operas or concerts as yet.

SCHARWENKA is still at it.  
Louis Maas is also to the fore.  
Planté has been playing at Limoges.  
Madame Mahlig is playing at Antwerp.  
Clotilde Kiechberg is playing in Edinburgh.  
Pachman is playing in London as well as ever.  
Arthur Friedheim, a new star, is winning laurels at Berlin.

Berni Sauer, the talented young pianist, was a success in Paris.  
Sarasate recently played the "Mendelssohn Concerto" at Liverpool.

Rubinstein will give his historical concerts in Paris, April 6th to 27th.

Sherwood and his talented wife are playing everywhere this season, and with the usual success.

The Buffalo Philharmonic brought out, with success, a new string quartette of Dr. Louis Ritter.

Madame Hopekirk played at Steinway Hall on Monday, the 29th of March, with that sterling violinist, Mr. Henry Schradieck.

Walter Bacshé gave recently, in London, three Concertos at one concert, "The Beethoven," "The Liszt" and "Chopin." He gave the audience their money's worth.

Fichaschek, the famous dramatic tenor, is dead. He was nearly eighty years old, and, in his time, was a great singer, of the Wagner school. In the Huguenots he was magnificent.

It is a prevalent mistake among Americans that musical tuition abroad is cheap. The Conservatories are not expensive, but twenty marks is the average for all first-class teachers like Moszkowski, Raif, Scharwenka, and in Vienna, even higher. No economy, then, in going abroad.

Joseph, who, at present, resides at Tarrytown, near New York, is very busy studying, and his playing shows it. The old polish is there, and, in addition, he has gained in power and breadth. The critics here are not, however, in love with his Beethoven playing. Well, one can't accomplish all in one short lifetime, and what he does play well, he does it so superlatively well that criticism is disarmed.

The American Opera is an unqualified success. The subscriptions for next season amount to \$30,000, and will probably reach \$100,000 before the first of next January. This is the first step towards the foundation of a National School of Music, and then "Death to Quakery," it is bound to come. All honor is due to the energy of Mrs. Jeannette M. Thurber, whose untiring perseverance, despite all opposition and croaking prophecies of failure, pushed on with the good work.

The Rummel-Lehman Combination played here, at the Academy of Music. Lehman is always a favorite with Philadelphia audiences, and although she had not sung in concert before, won an instantaneous success. Herr Rummel also gave much pleasure with his piano playing, and the general verdict is, that he has improved wonderfully in the past five years. Musin's violin playing was delightful. He belongs to the graceful Belgian school, and plays in a very finished manner.

Three years ago, in Philadelphia, I heard play frequently a charming young lady of fifteen, the daughter of Mr. Edward S. Dawson. At that time she was a pupil of Mr. Albert R. Parsons, of New York. I was struck with the talent displayed by one so young, talent, both technical and musical. Miss Lucia then went abroad, and after staying a short time with Kinnworth, at Berlin, finally went to Raif, and has since pursued her studies with that master. She has made extraordinary progress, and has more than fulfilled the expectations she raised before her departure. The Berlin papers, after a recent Concert given there, speak of her fine tone, flexible technique, and solid musical conception. Miss Dawson stays another year, when she will return to America and will be heard in Concerts. Our girls are certainly doing us justice abroad; for they are bright, talented, and ambitious. *Bravo mademoiselles!*

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